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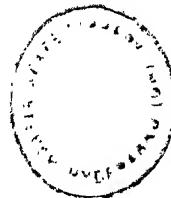
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Self Portrait

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THE HON. ANDREW SHIRLEY

BONINGTON



LONDON

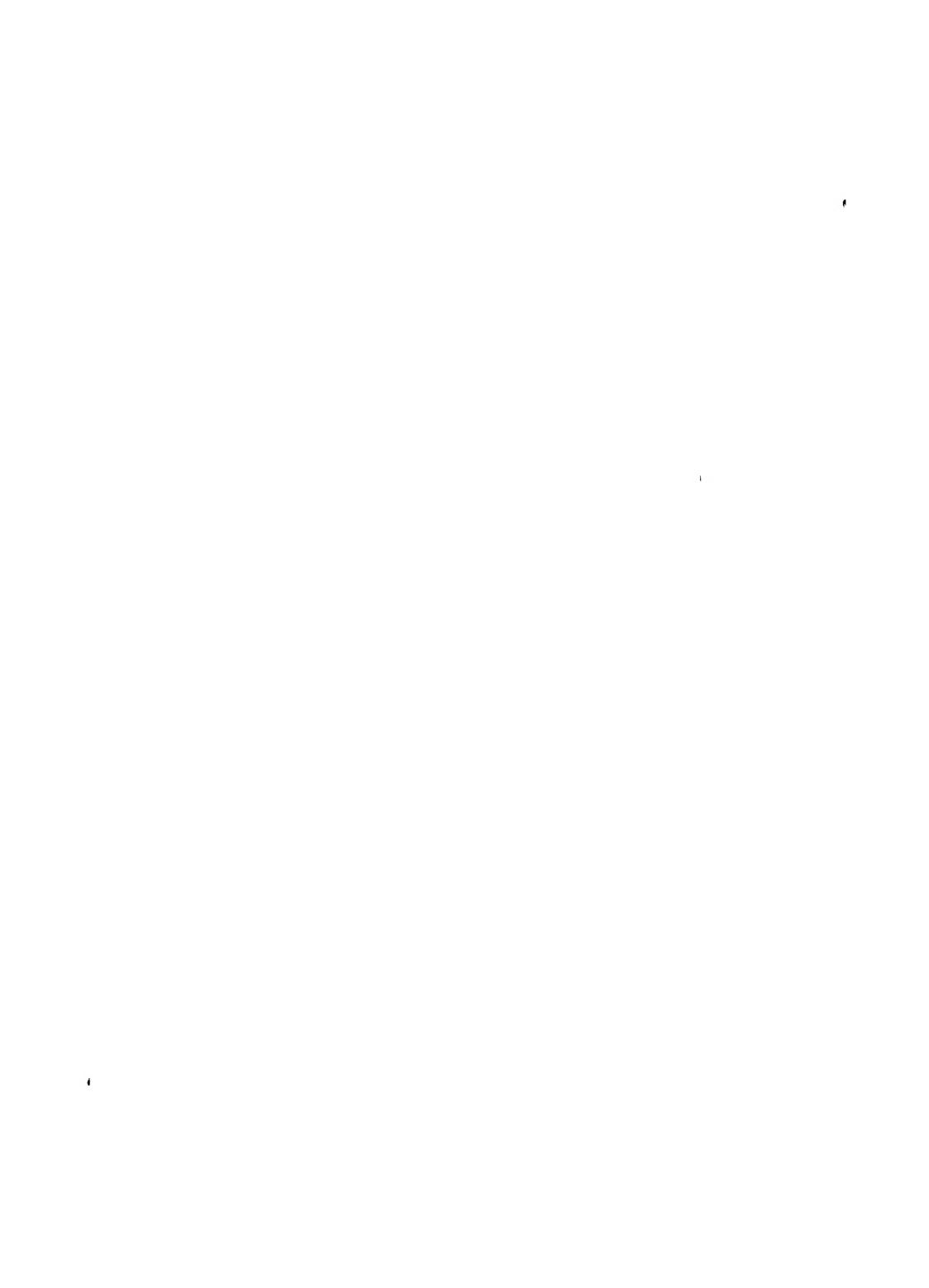
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TO
ENID LAWSON



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FOREWORD

SOONER or later most students of Bonington develop a neurosis, for their difficulties increase the farther they advance. Yet the study is fascinating, intricate, and valuable, since Bonington is the connecting piece in the puzzle of the relation between the French and English schools of the early nineteenth century, and so has his part in the most vital artistic sequence of the past hundred years. Just as in his brief life every year is of importance, so in any solution of the major problem priority of inspiration will tend to determine the final judgment.

For this reason I have tried in this book, which offers no great originality of documentary research, to establish a chronology of Bonington's work. In order to clarify the position, I have not attempted a complete catalogue, but rather to assemble a list which should be generally acceptable. I have omitted a number of works that in my opinion are right, when I felt the decision of authenticity to be purely personal, and to lack the support of convincing argument.

I wish therefore to thank not only those owners and principals of Museums in France and England, whose pictures or drawings are listed here, but others as well who have generously appreciated my reasons for not including theirs. And I should like to acknowledge the special assistance of Mlle. Delaroche Vernet, M. Gobin, Mr. C. E. Hughes, M. Paul Jamot, M. Lebrun, Mr. J. G. Mann, Miss Campbell Orde, M. Arthur Sambon, Mr. F. Simpson, Mr. P. M. Turner, and Mr. Ustinov. I am particularly indebted to the Burlington Fine Arts Club for their permission to use certain negatives made from pictures shown at their instructive exhibition in 1937.

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INTRODUCTION

I BIOGRAPHY

PERHAPS it is through the uncertainties of our present that we view the unfulfilled hopes of history, if not with fatalism, at least with some detachment. We shed our scanty tears, so we think, as wisely for genius that has lived too long, as for its briefer flower. Had the open-air cures of to-day saved Keats—or Bonington—for old age, should we have had more from them than they have given? Tuberculosis consumes the spirit as quickly as the body; should we indeed have had so much?

But to the Romantic Age, delighted always by melancholy and the might-have-been, genius cut off in its prime, or better still in its bud, was a rich theme. Dirges rose spontaneously to their lips, and luckily they were well found in subjects. While Shelley wept for Adonais and Scott for Pitt, Turner showed how nearly Girtin's death touched him—“had he lived, I should have starved”. “Je me figure que ton âme viendra quelquefois voltiger autour de mon travail” wrote Delacroix at the death of Géricault. But to Bonington, the genius to die youngest of them all, Paul Huet gave the simple epitaph, “il était mon ami”.

His career is so short—he died at twenty-five—so fully productive of results, which his contemporaries in France acknowledged, that these sad, almost banal words seem at first too few. Yet Huet's phrase in its simplicity contains the truth. Bonington was too busy painting to think of his effect on others. Unlike Turner, he never challenged, but rather would help any artist. He was not concerned with starting a new movement, barely concerned with theories of art; that he did affect Corot and the rest was chance; he was no *chef d'école*. He was Shelley's skylark, wholly oblivious of Shelley. Therefore there was no need for Huet to mourn the loss to his generation; he knew that

Bonington had done enough for them, and may have doubted whether this lyric quality contained the germ of further greatness.

At least it is no intellectual we have to deal with. Bonington never had to struggle for self-expression—he lisped in scumbles, so to speak. Delacroix classes him among the *talents faciles*, and said that he came into the world ready armed—“cette main était si habile qu’elle devançait la pensée”. Unhappily his correspondence with Alexandre Colin, his best friend among the painters, was destroyed by a pious but deplorable hand; so we must guess his character as best we may from the few letters that survive and the recollections of others.

These show a personality vivid indeed, but simple. He is at ease with a quiet, bourgeois family, like the Perriers at Dunkirk, and chatters amiably to Madame of Paris fashions and the latest hats. Or to Colin, “a splendid storm since you left. I saw it from the end of the enclosure: I heard everything. My friend, it was superb! I was simply soaked”. In their twenties, if at all, men are prone to theorize, and in Bonington’s time a certain amount of generalization, half emotional, half quasi-intellectual, was almost a polite necessity. Yet here we get a romantic statement of physical experience, which leads to no further reflection. Nor has the writer seen a single letter that touches an aesthetic or an abstract proposition. Delacroix was a man of great intelligence, who one may guess would have struck fire from the smallest flint; but his comments on the months, during which Bonington shared his studio, suggest nothing above a technical level. Yet these months were of the highest importance in the artistic development of each painter.

One other trait may suggest that it was Bonington’s nature to feel by instinct rather than to argue. He went one day with James Roberts, an English contemporary in Gros’s studio, to see David’s *Rape of the Sabines*. In the foreground was the figure of a spearman in, shall we say, an unusual attitude. No professional model, David explained with proud volubility, could achieve this position; but finally Madame Vestris, the celebrated dancer, had proved able and obliging enough to pose for him. “These words”, Roberts goes on, “brought to Bonington’s face, which, I may say in parenthesis, was not very expressive, a pained look which passed away in a smile of pity and a shrug of the shoulders.”

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His friends have curiously little to say of his personality beyond stating the universal affection for him. This in itself amounts to a fact. With two or three companions he was easy and, one may almost imagine, eager. In a watercolour by Géricault (in M. Gobin's collection) of three people examining a picture, one is said to be Richard—the shock of yellow hair, the long, capable nose, and the rounded, slightly recessive chin of the Midlander, make the identity possible; it stands comparison with the authentic sketches of him. The figure, if it is he, is alert and intent, about to burst into the conversation with a criticism. And a passionately generous nature is conveyed by the story that he offered a dealer the contents of his studio to save a Watteau from being sold to a man who could not appreciate it. Men of such enthusiasm never lack friends.

On the other hand, a crowd at once attracted and paralysed him. He was sensitive, and covered reserve with a genial manner. Later in life his silence in company was noticed as extreme—perhaps an effect of his illness. He liked to be with people and was always welcome, though so far as conversation went he might have been the original subject of the remark that he went to parties because he preferred a different room to be silent in. Even the subjects of his pictures alternate between the clattering streets and squares of France and Italy and the wide, open, empty fields and beaches; and he loved to paint the bright colours muffled by the early morning mists as much as the full brilliance of midday.

If he was sensitive in a crowd to the point of oppression, he was as sensitive in the presence of landscape. The lightest impression galvanized his rapid hand. Unlike Huet, who preferred to study and absorb a scene, sometimes leaving it and then returning, before he put a line on paper, Richard's reaction was immediate. He had, said Huet, "*le génie de l'aperçu . . . un aperçu fin et juste de la nature*". His almost unconscious grasp of scenic quality wherever his eye alighted would have produced ten sketches to the other's one. There are days when most of us see the world in pictures; this was Richard's state at every hour.

Often enough the rapid talent advances in short rushes of activity and then lies idle; but Bonington never had a moment to spare. He was wholly concentrated on the arts; James Roberts never heard him

talk on any subject unconnected with them. How soon the presentiment of an early death came to him we do not know; but it was already driving him when he was twenty-three. With a good commercial sense that his father never had, he had been consistently apt in finding the subject and the price that would appeal, and he revelled in his ever-growing commissions, by which he meant to achieve the independence to paint for pleasure themes from romantic history. His death was hastened by this application, perhaps to the advantage of his fame. One can see so clearly the dangers of his fluency, and one is left wondering whether he had the strength of mind to conquer his success.

At least Richard had been single-minded. By this unaffected concentration, and by a judgment clear as his colour, he was empowered from the first to reject and choose his masters and inspirations. One cannot otherwise explain this phenomenon of a boy-painter, who, transplanted with no previous standards to another country, without at first the support of understanding friendship, could resist the impact of a teaching system and of an aesthetic so logically buttressed as the French. The pre-eminence of the turncoat, David, and the perennial tendency of dictators to see in the arts a useful vein of propaganda had combined to give French painting a rigid *Code Napoléon*: the critics, the public, and the artists had been drilled to know the rules for recognizing and for making a good picture; what did not conform was bad. Yet there is not a moment's sign that Richard ever regarded these rules or painted anything that reflected them. He knew no doubts, no dread of consequences, but was natural in the face of nature. Only contact with a strong mind seemed to upset the balance of his personality, to lead him along paths he was not endowed with strength to climb, and to sap the naturalness that was his birthright.

Richard Parkes Bonington was born at Arnold, near Nottingham on 25th October, 1802. His parents were utterly dissimilar in character. Mrs. Bonington was the better man of the two, and during the first years of their married life kept a school for young ladies at Nottingham. She offered nothing beyond the average curriculum—English education, sewing, ornamental needlework, and geography—while such extra frills as writing, music and drawing were provided on the terms of the visiting masters themselves. A caller at the house, an actor

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named Ryley, speaks of her conservation as well above the average; and even if she could not give her son a strong intellectual background, she could teach him a quiet respect for intelligence. It is probable that her efforts brought in whatever steady money the family had to live on; for Bonington, senior, was an adept at losing jobs. He possessed that degree of unreliability which the second rate excuse as artistic temperament; and he could justify this claim as a practising artist, or rather drawing-master, who even achieved the distinction of having two pictures hung at the Royal Academy. These practical efforts were interspersed with bouts of political activity, the culmination of this side of his career being his failure to secure election as a junior counsellor of the city in 1815. There is a story that young Bonington on a walk with a school-fellow passed his father whilst haranguing a street-corner audience on politics. His friend made some adverse comment, with which Richard agreed, adding as he produced a penny from his pocket, "and this is all I get from it". We can however bless this instability of character, without which the Boningtons would never have gone to France.

A comfortable, settled future had awaited the painter's father. In 1789 Richard's grandfather, also Richard (1730-1803), resigned the appointment he had held for many years as governor of the Nottingham County Gaol, and secured the succession for his son. Old Richard's salary had been raised to £100 a year, with an additional £20 annually in commutation of his monopoly of selling liquor to the prisoners. He had apparently made a decent living from his office—he had the advantage of free lodgings in the gaol—for the catalogue of his son's effects, sold in 1817, suggest a well-plenished house. However the new governor, deprived of the perquisite of selling liquor, took to drinking it—and not always in the discreet secrecy of his quarters. On one occasion he had to be helped home, somewhat muddled, between two and three in the morning by the "guardians of the night". One or two mishaps of this sort could have been overlooked, but it seems that they multiplied rather than decreased. Stories got about, too, that he was reading Tom Paine on *The Rights of Man* to the prisoners, hardly the wisest pastime for the governor of a gaol. It is not surprising, therefore, that his resignation was requested in 1797.

But failure never daunted the painter's father. He had been for

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some time philandering with the arts, and luckily it was in the year of his dismissal that his first picture was accepted by the Academy. This gave him sufficient local prestige to establish himself as a drawing-master after the major discipline of the gaol had proved too much for him. He started well enough, though five changes of lodging between 1797 and 1801 imply either fecklessness or a strange sequence of dissatisfied landlords. By the time of his marriage he was attending as drawing-master the academy of Nottingham, and several schools in the county: naturally he gave the drawing lessons at Mrs. Bonington's school, and his name is always coupled with hers in advertisements. He extended the scope of these undertakings with characteristic optimism. He issued his own engraved or aquatint views of the locality; in 1806 he became Boydell's agent for the sale of prints in Nottingham. On the gay assumption that if you could sell prints you could sell anything, he added to his stock "writing paper of the finest quality, optical glasses, camera obscuras and music". Unfortunately it proved that he could not even sell prints, and within a year he was advertising the sale of his complete stock, writing paper and all.

From this point we may trace the decline of his fortunes, which were not even redeemed by another acceptance at the academy of 1808. Mr. C. E. Hughes ascribes the fall of the Boningtons to the exodus of the better families from the town as the success of the lace-making industry commercialized it more and more. But money was being made, and rich manufacturers have been known to fall for advertisements appealing to the nobility and gentry. One cannot help feeling that although Mrs. Bonington may have lost some of her best pupils in this way, after 1812, her husband's failure was due to his personality rather than to the stress of economic laws. Having been to sea, or at least having created this myth, he sanded his conversation with nautical metaphors, hearty as a third rate salesman. Grasping and boastful, the alehouse radical could hardly keep in with the best families, even as a drawing-master.

Mrs. Bonington's school had a less varied career. It was opened at Arnold in the spring of 1803, just after the birth of her son, who was christened Richard after his father and Parkes from his mother's maiden name. "Mrs. B. thinks it but just to inform the public in general that the house is quite entire, with a garden and a good playground

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walled in; situated in a dry and airy spot but a short distance from the Mansfield Road.” From the first the school prospered in a modest way, and after two years she was able to speak of “the late increase” in members. While her husband was losing money over his prints and optical glasses, she maintained this progress, and prospects seemed so bright that early in 1809 she announced her intention of moving to a “more eligible situation than her present dwelling”—a large house in Park Row, a good position in Nottingham, which then faced open country. “A situation more eligible could not have been chosen”, says Mrs. Bonington in her advertisement, “as it combines every advantage of town and country. The premises are large and quite entire, with a convenient playground, the schoolroom 33 feet in length, and within a few paces of the Park”. Mr. Bonington is now saving himself the expense of a separate studio or shop in Nottingham by opening, or, as he puts it, intending to open, “an exhibition room for portraits in oils etc. at his house in Park Row”.

This however was the high tide of his success. Before 1814 the expenses of the Park Row establishment had proved too heavy; the additional attractions of lessons for the young ladies in flower-painting by Mrs. Bonington were unavailing; they moved to Park Street. There affairs went rapidly downhill, and in three years time the boarding school was closed and the Boningtons both going out to give lessons. “Mr. and Mrs. Bonington respectfully inform their friends and the public that their Drawing School will reopen on Monday 27th inst. (January 1817). They will also continue to attend schools and private families in Nottingham and its vicinity as usual.” They were cancelling their commitments and were ready for a new move.

The Boningtons had reached the crisis of their fortunes in 1816; the school was doing little and Bonington the father was doing less. Sure sign of the needy, they now had a lodger, “a respectable non-conformist divine”, while Bonington was late with his subscriptions to the chapel. But never could he be said to lack enterprise, though his gay and inexperienced sallies into trade could be called foolhardy. Soon he had another project ready. He would enter the lace trade, since as a citizen of Nottingham he would of course know all about lace. His idea was an ingenious one, even if it involved connivance at a breach of the law. It was then illegal to export lace-making machines; but the

dominant partner of the new firm, Clarke, Webster and Bonington, contrived to transport the parts to France and to erect them at Calais late in 1816. Bonington was to be the designer, and with his sanguine temperament he must have seen himself the creator of new patterns that would sweep the French market, underselling all his English competitors; the continental market would follow naturally, and easy wealth would flow into the Bonington coffers.

It was a lovely prospect, even if it proved a pipe dream. By October, 1818, the partnership was dissolved. Somebody's domestic bliss had been shattered; whose we do not know, for Fergusson, the historian of the lace trade, concealed the names as one party to the dispute was still living (1867); he tells us only that one partner had paid too much attention to the wife of another. So Clarke took a new partner, while Webster and Bonington joined in a fresh venture with a factory at Calais, of which Bonington was to manage the sales side in Paris, where he set up in the Rue des Tournelles in the following year. The new business kept going well enough to support the family's life until young Richard was earning. After his death the father and mother returned to London, where they were able to live at ease on the proceeds of pictures left unsold by their son.

It was at Calais that Richard's career as a painter was definitely decided, and therefore it is important to ascertain as nearly as possible when he arrived there, since in so short a life one may almost say that each month has value. Unfortunately the evidence on this point is conflicting. Some is inexact; for instance Redgrave's theory that as a result of the father's political activity the family "fled to France" can be dismissed; so also can the statement in the *Gentleman's Magazine*, repeated by Cunningham, that "at the age of fifteen his parents journeyed to Paris, attracted by the facilities for study afforded in that capital". At that time nothing was further from his parents' wishes than that Richard should be a painter—he could be better used working at lace designs for steady money. The main facts we have to go on to fix this date are the failure of the Boningtons' school in 1816, the formation of Messrs. Clarke, Webster and Bonington in the same year, and the firm's dissolution two years later. It was not till the end of 1816 that Clarke's loom was erected at Calais; so we may take it that although Bonington senior may have made one or two journeys to France, he

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certainly would not have settled there before 1817. It is possible that he crossed to Calais on business early that year, as we must reasonably assume that he made arrangements to house his family before bringing them over. The key to the position is that in August, 1817, the elder Bonington advertised the sale of his household effects, which actually were dispersed in the following month. We may notice, too, that for the first time he did not make a Martinmas payment to the High Pavement Chapel in this year. It must therefore have been in the late summer or early autumn that the Boningtons took up life in France.

These points have been excellently discussed by Hugh Stokes in his life of the painter (*Girtin and Bonington*, pp. 101-4), where he prefers 1817 as the year of emigration. There is perhaps another small point to be added which enforces a preference for 1817 over 1818. All the early authorities concur in giving Richard's birth year as 1801—an error corrected for the first time by Mr. C. E. Hughes: there is also a consensus of opinion that he was fifteen when the move was made, i.e. between 23rd October, 1816-17, according to their reckoning. Delacroix's memory places his first meeting with Richard in Paris in 1816 or 1817. This again is an inaccuracy; but all these inaccuracies have a common factor in the implication that the earlier date is correct.

It is the misfortune of all Bonington's biographers that so often they must argue from silence. There is a fair amount of information available about him; though he left few letters behind him, there are references to him in the letters and reminiscences of his contemporaries. But naturally the every movement of a boy of twenty or so is not carefully noted and observed; only after his death did men set themselves to remember what they could. And so it is that at each crisis of his life, we miss the relevant detail that would explain the course he took or would form a vivid picture for us. We must be content to balance probabilities and implications, where all that is wanted is one plain fact.

Not until his arrival at Calais do we begin to find something definite about the young painter. There are plenty of admirable stories of his childhood: to create an infant prodigy legend would be irresistible in his case. We are told that as a child of three he was busy with his pencil. This is so commonplace as to be credible, but totally without significance. By the age of seven or eight he was quite a master; and

here there exists some evidence that he was at least neat-handed, for his mother preserved two election maps, drawn for the Whig interest in Nottingham, when Richard was eight. These figure with *Robinson Crusoe*, "the artist's first design", and other early works in the sale which took place after her death. Other juvenile feats were the production of admirable marine views without ever having seen the sea—Cunningham assigns these to 1813 or 1814—and excellent imitations from engravings of historical scenes. So far as I know such early works have not survived, or if they have, they still await identification.

Without accepting all this to the letter, we can make some safe deductions from the flourishes of the journalists, even if they were partly inspired by Bonington's father, who certainly appears in most accounts as a large, white guardian-angel. Undoubtedly Richard showed interest in and aptitude for drawing as a child. At first his father fostered these enthusiasms, while they could still be boasted of as a credit to the family. It is improbable that Richard would have learnt his elements from anyone but his father; for there was no painter of any reputation working in Nottingham, there were no local exhibitions of value, and it would have required influence for the boy to have seen the collections of the great houses of the neighbourhood. And we must give Richard senior credit for having laid a sound foundation to his son's art, without which his rapid advance, when once he met an abler teacher, would have been impossible.

One phrase in the *Gentleman's Magazine* obituary, however overstressed, has value as showing most probably wherein lay his mother's influence—"history, which from the moment our infant artist was capable of thought, became his favourite study and research". Here was the nourishment of a mind, cast to paint with such sympathetic insight the architecture of mediaeval France, and to plan a series of pictures illustrating French mediaeval history. There is nothing to show that Richard ever went to school in Nottingham; if therefore this is not another of the lacunae so typical of this story, we can guess that his mother taught him; and what would have been more reasonable than that a schoolmistress, with time increasing on her hands as money decreased, should educate her son. And if she achieved no more, she built a mind that could appreciate Shakespeare, Scott, and Byron, and implanted in it a lust for accuracy, that later made Richard an exact

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student of the costumes and armour which he introduced into his historical compositions.

History-painting, however, was still a long way ahead. For the moment landscape was his only love, and his first necessity was to learn his trade thoroughly. In Calais chance befriended him. It seems that his father in his plans for the family had cast him for a bread-winner in the lace factory; he was just fifteen and should be contributing to the household budget. After all many artists at that time had graduated in commercial art; one can hardly blame the father for his attitude. But Richard played truant, and was to be found on the quays and in the streets of Calais sketching. It was there he first met Francia.

François Louis Thomas Francia (1773-1839) was a native of Calais, who had migrated as a young man to England to escape the troubles of the revolution. He soon settled to work in London, and was fortunate in an early friendship with the brilliant and charming Girtin, from whom his art received a permanent impression. He had talent, and soon worked up a considerable practice as a drawing-master, gaining commissions also from the Duke of York. Membership of the Associated Artists in Watercolour followed, and he was elected secretary of the society. In 1816, however, he failed in his candidature to the Academy, and the twin impulse of this disappointment and the second restoration of the Bourbons decided him to return to his native town. But he did not sunder his connection with England entirely, as he exhibited at the Academy until 1822 and was secretary to the English Consul at Calais. Nor did he lose his personal contacts; for many of his English friends passed through Calais on their way to study in Paris or to tour the Continent for subjects. Francia was not only Bonington's first master; he may have served later as a sort of post-box of English influence to his pupil, passing on to him in Paris the visiting painters. For one of the most remarkable qualities in Bonington is the degree to which he retains his nationality as an artist despite his early exile and foreign training.

But the paradox must be admitted that a French master gave him in France a purely English education in watercolour painting. Under this skilled tuition Richard's talent blossomed suddenly. His natural bent was encouraged to paint the beach scenes he was always to love, and to find his way to the springing beauties of French Gothic. He

learnt from his teacher the priceless lesson of Girtin's breadth, a lesson that had especial value for an artist with an eye so sensitive to detail, and with a hand so dangerously happy in its interpretation. He learnt, too, how to lay in his skies and to form a clean edge to his clouds. It appears that he made his first essays in oil-painting about this time; for in his mother's sale were an "Interior with many figures", dated March, 1818, two copies from French historical subjects and an original composition, "The Holy Maid of Kent". We cannot say for certain that Francia was responsible for these attempts; but it is at least clear from results, which will be discussed later, that in the field of water-colour he soon had mastered all that his teacher had to offer.

It is unlikely that he was with Francia for more than six months, indeed he was lucky if it was so long. His father was by now strongly adverse from his proclivities for painting, and he would not be the only father to know the drawbacks of his own career and to preclude his son from risking them. So he issued his orders—work at the factory and no more sketching—and then left this display of energy to take effect. It was not for some months that he realized that he had been flouted, and that Richard was still having regular lessons—were they free, or paid for by Mrs. Bonington?—from the kindly Francia. Then there was a scene. Round to Francia's house stormed old Bonington; he would not have this, he would not permit that, no more lessons must be given to his wastrel son. Richard was hiding upstairs while his master drove off the attack. There was a hurried consultation, and Richard took the first important decision of his life. Armed with a letter from Francia to his patron, M. Morel of Dunkirk, he set off from Calais without returning home. He was not yet sixteen.

Of this adventurous journey no tale survives, beyond the bald fact. We do not know if Francia smuggled him on to a coasting vessel in the best school-story manner, or booked a place for him on the *diligence*, or pressed some money into his hands and bade him use his long legs. But Dunkirk at length was safely reached, and M. Morel then took up the role of fairy-godfather. Having read Francia's letter, he took the best step possible by forwarding him to Paris—providing the necessary francs?—with an introduction to a young, unknown painter, Eugène Delacroix, who would at least have the art of living cheaply. The sequel must be told in Delacroix's words.

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"When first I saw him, I myself was quite young, and . . . was making studies in the gallery of the Louvre . . . I saw a tall youth in a short coat who also was silently making watercolour studies, for the most part from Flemish landscapes. Already he had a surprising skill in this method, which was in those days an English novelty." The introduction had solved itself, and thus without the gène of obligation began a friendship which lasted while Bonington lived, and which Delacroix was to recall with pleasure and sincerity in his old age. (Joubin: *Correspondence Générale D'Eugène Delacroix*, IV, 286.)

Delacroix placed this episode "about 1816 or 1817"; but the letter in which the passage quoted appears was written to Thoré in 1861, and in the face of the evidence already given for the date of Richard's arrival at Calais and of the fact that Delacroix was himself copying at the Louvre in 1818, we need not stress these dates unduly. The degree to which Bonington had mastered Francia's style seems to make it impossible for him to have spent much less than six months under his tuition. If it is reasonable to suppose that the two did not meet immediately on Richard's arrival, the journey to Paris can hardly have taken place before June, 1818. The normal difficulties in such an acquaintance must have been lessened by Delacroix having some knowledge of English, and by the fact that he was already more than casually interested in English watercolour. One of his great friends, Raymond Soulier, had been brought up in England, and had formed a friendship with Copley Fielding. It was Soulier who first instructed Delacroix in the rudiments of the English language and watercolour technique at the same time. And we cannot but assume that it was he who first made Delacroix acquainted with the Fielding brothers when they later came over to Paris. Very likely, too, he would have met Richard in these early days, and thus, as a link between the artists of England and France, he has a modest importance in history.

Richard's student days began at the Louvre and went on at the Ecole des Beaux Arts,¹ where he learnt to draw the figure in the ordinary academic routine. He was still timid and inaccurate as a draftsman, but his first delight in the Dutch and Flemish painters and in Watteau proved to be of permanent value, decisive in his artistic development. For the rest, he lived the thin life of the impecunious—

¹ He entered on 20 April, 1819.

did this emphasize a tendency to consumption?—dining royally for a franc at the Porte de Vincennes, and perhaps living in the crumbling yellow house near the Tour de Nesle, much frequented by artists, where it was said that no rent had been paid and no repairs done for over forty years.

It was fairly early in 1819 that Richard's parents arrived in Paris, where his father was to be sales manager for Messrs. Webster and Bonington, lace-makers. The family quarrel was made up, and Richard now made his home with them in the Rue des Tournelles, near the Faubourg St. Antoine. This saving of expense must have made it possible for him to meet the fees of the Ecole des Beaux Arts without embarrassment and at the end of the year to pay the twenty francs a month for tuition at the atelier of Baron Gros. Delacroix places this change of training in 1820, and there seems no reason to doubt him.

Gros stood high in popular estimation at this time. He had made his reputation by taking his themes from the contemporary heroics of Napoleonic battles; he was dramatic without being theatrical, and he directed a subtle sense of colour to reinforce and heighten his effects. Moreover, he had a genuine faith in painting from nature, and a fine gift as a painter of horses, that Géricault and Delacroix sincerely admired. All this was at variance with the instruction he had received from David, for whom he maintained and fostered an ever-increasing admiration, that the classics were the true inspiration of the artist, and that drawing was the first, second, and third requisite in a picture with colour as a poor relation. The conflict between his personal instinct as an artist and his intellectual convictions, supported as they were by love for his master, finally destroyed Gros's aesthetic judgment and performance. Feeling that through his false position his influence for good in the arts had gone, harassed by domestic unhappiness, which, though open to all, he believed to be profoundly secret, he committed suicide in 1835 at the age of sixty-four.

He had been running a school since 1812 in a large room on the Cour d'Honneur of the Institut, which held about sixty; the fees were twenty francs a month, and you could draw from the living model from 8 o'clock to 1. Candidates were only admitted by examination or by the recommendation of some painter of standing, and as there was always a long waiting-list, we may take it that Gros, as professor

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at the Ecole des Beaux Arts, already knew Richard's work, when he accepted him. For those who could use what he had to give, Gros was the best teacher in France. He had a genuine kindness for the young; it will be recalled that as a judge on the Salon committee he provided Delacroix, who was a stranger to him then, with the frame for his *Dante et Virgile*, without which it could not have been accepted. He had also that rarer merit in a teacher that he did not coerce a pupil's temperament. Such men as Huet, Roqueplan, Charlet, and Barye emerged from his studio with their important individualities unscathed.

Punctually at eleven Gros would arrive at the studio—for he had the pedantic punctuality that often goes with impatience—and instruction would begin. One constant phrase was instilled as the essence of art, though his own practice and inclination had contradicted it. “Drawing comes first, colour second. Remember that *le dessin* is masculine, and *la couleur* is feminine; the former therefore dominates the latter.” (This curious travesty of the grammar of the arts belongs perhaps to a slightly later date than Bonington’s pupillage; for Gros’s emphasis on David’s principles became more extreme after the latter’s death in 1823.) He could be harsh in correction, though he would soften the blow with encouragement later. Indeed it is said that he forbade Richard the studio for idleness; probably he had got bored with the endless cycle of limbs and torsos. But if this was so, Gros forgave him, and Bonington finished his career there in an aura of commendation. Various versions of the story are given. Gros came into the studio one day and addressed the class according to his custom. “You do not give sufficient attention to colour”, he said unexpectedly. “Colour, let me tell you, is poetry, charm, life; without life there is no work of art. In my walks I see in the shop windows certain water-colours and pictures streaming with light. Go and see them and study them. I don’t know the exact name. In any case, gentlemen, the man who did them is a master.” Bonington, their abashed author, stood silently blushing during this harangue.

Thus far Gigoux’s version. François and Huet, however, agree that the authorship was pointed out to Gros, who then said to Richard, “Is it you who do these charming little things?”

“Yes, Monsieur”, said Bonington.

"Oh," said Gros, "then why do you come here? You have nothing to learn and you are wasting your time."

"Bonington, thus encouraged, set up on his own." That is how the story should go on. But the well-informed accounts of him in the *Library of Fine Arts* and the *Revue Britannique* suggest nothing so dramatic. The first states that after leaving Gros, he continued to study at the Ecole des Beaux Arts until his mastery of the figure was complete, while according to the other, Gros told him that he could come back to his studio as often as he liked without payment—a generosity quite typical of Gros. It seems certain that he remained in *statu pupillari* until the end of 1820; and as he copied, or made sketches, from old masters all his life, it is likely that a fair amount of his time still went in study at this early stage rather than in creation. Moreover he was now beginning serious experiments in oil painting, which therefore would slow down his output of original work, as it entailed consulting with his masters. A little twilight sketch of Notre Dame in Mr. Turner's Collection, which bears an old date, September, 1820, shows the immaturity of his work in oil, which is strongly reminiscent of water-colour technique. (Plate 11.)

One other story of his student days must be told. Probably it is true in outline, though not in detail. Paul Huet relates that he once copied a Bonington landscape with so much success that his fellow-students decided to pull Richard's leg. The next morning Richard arrived at Gros's studio, and the whole class congratulated him on the admirable quality of his sketch on the easil. Actually it was Huet's copy, but Bonington appeared to be deceived and to accept it as his own work. Of course, Huet tells this story in his own favour, and we must remember that as he grew older he became jealous of the importance attached to Bonington by the critics. But could he—or any other painter—have mistaken another man's work for his own? No doubt he could bluff as well as the next, and as he was sincerely fond of Huet, let the copy go without comment. But the value of the tale for us is that it shows Bonington's standing with his contemporaries—for there are not many painters of eighteen whom their more serious competitors will copy—and still more, that it suggests some of the difficulties besetting the man who tries to decide what is a genuine Bonington.

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Bonington's finance must have improved steadily during his first two and a half years in Paris. He was wise enough to keep his prices low for the gay little watercolours that Gros admired so much; and they brought in a small but steady income. To get seclusion he used to hire a cab and to sketch from it undisturbed by the urchins who settle like flies on any artist in a street. One can see him working thus absorbed by and absorbing his subject, with the same still calm that kept Constable so quiet that a fieldmouse would creep into his pocket. He got fifteen or twenty francs for a sketch at this time; and with the money he saved by leaving Gros's studio, he was thus enabled for the first time to make a sketching tour.

Travel was still very cheap in France. About twenty years later William Callow made twenty-five pounds last him four months, and Richard's tour was not nearly so extensive in time or distance. So far as we can make out, he wandered down the Seine valley; he passed by Mantes, where his friend, Baron Charles Rivet, had a fine estate; he visited Rouen, its quays still fringed with the huddle of mediaeval houses he had painted two years before, and which were to be destroyed by fire the next year. Perhaps he sailed down the river to see for the first time the inspiring bluffs of the Pays de Caux. He got as far as Havre, and turned inland to Lillebonne, as we may guess from the pictures he showed at the Salon of 1822. There is also an interesting oil painting made probably on the return journey, the *Interior of Senlis Cathedral*. (Plate 18). Its technical quality will be considered later. Here it is sufficient to remark it only as one of his few attempts at the rendering of early French Gothic. With a hand so gifted, his inevitable choice was for the richer decorations of the flamboyant style; and even here he makes the most of the restrained, conventional ornament of the capitals of the nave.

And so back to Paris, where he spent the autumn sketching for the print-sellers, working up finished pictures from his pencilled notes, preparing for the salon, copying, gossiping. He shared with Delacroix a passion for a model, Mlle. Rose, a *belle laide*, with a figure so entrancing that it left you content with her more ordinary face. The beautiful Madame Hulin, too, had a tendre for his dark eyes and silent ways. Did he exploit them? In his world she was a powerful woman; she not only kept the best shop for artist's materials and so had a say in a

painter's credit; but she sold pictures too and was successful with the moderns. It must have been about the same time that he met a more important dealer, Schroth of the Rue de la Paix. In every generation of the arts there is a shadowy figure moving in the background, making and unmaking by obscure manœuvres the reputations of the artists. As a contemporary one would be conscious of the force, even if the method was elusive; but through the filtre of history method and personality alike slip away. Such a man was Schroth, a dealer in prints at this time, holding a warrant from the volatile Duchesse de Berri, whose château Bonington was to paint a few years later. Schroth's business was developing rapidly; he took to selling modern water-colours and paintings—Constable's among them; he published prints and introduced to Paris the great English landscape engraver, S. W. Reynolds, who made his first plates from Bonington's designs in 1823. Only when the slump came in 1826 was Schroth forced to draw in his horns; pictures locked up too much capital, so he confined himself to his old trade of selling prints. Sometimes he held auctions of pictures, among them the famous sale of the great collection of Bonington's formed by Lewis Brown of Bordeaux. Schroth's difficulties were one reason why Bonington exhibited in England for the first time in 1826.

The year 1822 saw his reputation rising. Géricault had returned the year before from a tour in England, full of high praise for the English School, though not of that academic section of it most in public favour. He had perceived the dangerous predominance of Lawrence, but was entranced with the freshness of the watercolour painters. Their brighter tone, and emphasis on colour, already accepted here, appealed directly to him; and their effect on his practice is to be seen in the few pictures, such as the *Course de Chevaux à Epsom*, which are attributed to his English period. Bonington was instinctively working in the same direction and it must have been important to him to have had the endorsement of Géricault, who since the *Radeau de la Méduse* had been recognized by the younger painters as their leader.

It was an auspicious moment for his first appearance at the Salon, where he showed a view of Havre and another of Lillebonne, a little town nearby that still can show the ruins of a Roman theatre. There is a story in the *Library of Fine Arts*, repeated in the *Revue Britannique*, that he made a journey into Italy after this success; but this is almost cer-

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tainly a confusion with his tour of 1826. I can only say that I have not met with, or heard of an Italian scene by Bonington that can be referred to this date. (See also p. 77.)

With his ever-deepening knowledge of French Gothic, he became more and more the child of his age. A romantic's love of the mediæval background began to dominate him. James Roberts remarks, "he always showed a strong liking for all sorts of historical traces. He loved to study the transitions from one style to another. He was fascinated by the works of Sir Walter Scott, especially those which had an archæological bent. I have no recollection of ever having seen Bonington interested in anything but questions of art or matters connected with it. With costumes, all from the middle ages onwards appealed to him. His excursions were all in accordance with his literary tastes. He had Barante's history of the *Dukes of Burgundy*, and, later, the memoirs which had furnished this author with the material for his works—books such as the chronicles of Enguerrand de Monstrelet and Froissart, whose archaic language had a particular charm for him. One often saw in his hands the early essays in French literature, such as those of Gerard de Nevers, Saintré, and Lancelot of the Lake; and also all the modern novels which had an archæological flavour. He was, however, not so much dominated by a love of history as fascinated by the sentiment which in France is called the historic colour sense, a sentiment characteristic among artists and strongly developed in him."

Twenty is an exciting age, the right age to be caught up in the swirl of romanticism. Yet Richard was curiously level-headed. In his nature was nothing that cried out for the horrible, the awful, the macabre. He could not have constructed Géricault's madmen, nor the violence of a Constable thunderstorm, nor the bloody desolation of the *Massacre de Scio*. Instead, there are wide skies, isolation, and a brilliant light; a pomp of staircases and carved balustrades, rich silks and noble company. A knight takes his oath in armour inlaid with gold; it is the opulence of the middle ages that elates him, not their decay. He had dramatic sense, but often it was sardonic. Pagan Henry IV is caught playing bears with his children, by the proper, pompous ambassador. Here, as in so many of his pictures, it is the drama of situation from a comedy of manners, viewed with the same detachment that observed from a distance the broad fields and foreshores.

Steadily his interests and his circle widened. In 1823 he made another tour of Northern France, visiting the coasts from Havre to Calais, and towns rich in mediæval building—Bergues, with its walls and pinnacled *Tour du Marché*, and the noble cathedral and ruined abbey of St. Omer. It was a journey fruitful in masterpieces; the *Pays de Caux* (Plate 25), and the *Abbaye de St. Bertin* (Plate 23) were developed in Paris from sketches made at this time. And he started on another activity, in which he could display the beautiful qualities of his draftsmanship, lithography. In the next year was published the second volume, Normandy, of the *Voyages Pittoresques dans l'ancienne France*, a vast undertaking issued in twenty-four volumes between 1823 and 1847. Baron Taylor, a French collector and connoisseur, of such taste that he brought back *Figaro* to the repertoire of the Comédie française, was responsible for the work, Nodier contributing the text; and we may assume that either he financed Richard's tour in advance, or insured the expense by promising to use some of the sketches in his publication.

Lithography was then a new discovery, and had at once won popularity from the artists and the public. Géricault, Delacroix, and Devéria had already proved it to be a useful source of income; for the lithographic pencil was tractable, and the method of printing simple and expeditious compared with etching and line-engraving. Owing, perhaps, to the use of it in commerce and the over-elaboration of the printing technique, the process fell into disrepute in the latter nineteenth century, and its beauties, though revived by some modern artists, have been too generally forgotten by the public of to-day. It is not known from whom Bonington learnt. Many of his friends were already working in the medium, and with his extraordinary instinct for any technique he would have needed only to watch for the shortest time to succeed himself. His style is immediately personal. He at once appreciated lithography as a tone medium, building up the chiaroscuro by careful hatching, yet never losing his dramatic sense for the sharp accent of the pencil line, while for Prout and Shotter Boys the line alone was the thing.

In its turn lithography had a certain effect on his own pencil work; his trick of hatching in rather short parallels with a broad, soft pencil only appears after these experiments, and often echoes his touch on the lithographic stone.

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Obviously he delighted in these new adventures. He seems to have issued some prints on his own account, and he received commissions later to make lithographs from the drawings of others. In 1826 he produced a series of Scottish views from drawings by Pernot, and some sketches of Brazilian scenery were published posthumously. Again in 1827 he was working for Baron Taylor, for whom he drew on stone some views of the Franche Comté, some, perhaps, derived from sketches made the previous year on the way to Italy. And in 1828 were published his illustrations to the "*Contes du Gai Scavoir*", done in imitation of mediæval illumination.

He was now doing well enough to have his own studio in the Rue des Mauvaises Paroles, No. 16. He stood on the threshold of fame. His artistic position was already recognized by the section of taste that favoured the new movement in painting. Among the younger artists he seems to have enjoyed universal popularity; this note is struck in every obituary notice. It was in this year that Delacroix spent so much time with the Fieldings, of whom two, Newton and Thales, were then living in Paris. It is highly probable that Bonington would also have known them, not only through Delacroix but also through Francia. Signed and dated drawings by his old master bear unmistakably the impress of Copley Fielding's style in this year. They had known each other as members of the Watercolour Society in London, and Francia certainly would have spoken of his brilliant pupil. However it was that Richard came to know this able family of painters, we shall see that they had considerable effect on his technical development.

At the famous Salon of 1824, the forces of modern painting were for the first time recognized and one is almost sorry for the painters who showed there. The modernists of the day were belaboured by the critics of the old Davidian school; and ever since, first one critic and then another has tried to assess their historical importance. Even now another is about to tilt at the windmill.

The problem is all the more difficult since national honour, or shall we say prejudice, is at stake. To the Frenchman the Salon of 1824 traditionally represents the birth of the Barbizon School, which determined the direction of European painting for a century. One would proudly take full credit for it. The Englishman, on the other hand, can construct a strong case, showing that his compatriots first demon-

strated there the new principles of a higher scale of colour. It is all the more tempting to him to proceed, because it is the one moment in the history of our painting, when we were able to make an offering to Europe. Just as French, Belgian, and German critics strive to show that their own country originated the woodcut, so the French and English discuss—but with less acrimony—the salon at which Delacroix, Constable, and Bonington achieved honour.

Hitherto the battle has been fought mainly over Constable's dead body. One faction, basing its case on the recorded enthusiasm of Delacroix and a section of the French press for his *Haywain* and other exhibited pictures, has tried to give him the glory. The opposition claims that three pictures do not make a revolution; in other words that what Constable showed at the Louvre was not enough to found a school; and it is added with pertinent accuracy that none of the leading painters of the Barbizon School were in Paris to see his three pictures. One wing of this position has been undermined by recent evidence that Constable sent not three but over twenty-five landscapes to Paris between 1824 and 1826; but still neither party is wholly satisfied.

Were this question to reach the status of an international affair, undoubtedly the mediating power, having explored every avenue, would find the perfect diplomatic formula in the word, "Bonington". True, he was of undoubtedly English birth; his French grammar and accent were as regrettably English. But he was the pupil of French painters and spent most of his active life in France; and the writers of the French obituary notices speak of him as "notre Bonington". A valuable hybrid, therefore. The astute negotiator would then suggest that here is the middle term which should satisfy all parties.

But unfortunately the establishment of historical facts is not a matter of negotiation, and we are obliged to go farther. At least Bonington provides the theme of an instructive argument. We have seen how he was in the correct milieu for affecting the course of French art. Delacroix and Huet, both destined to play an important part, were among his best friends; Camille Roqueplan already knew him in Gros's studio; young Isabey whom he probably met through Baron Taylor and Charles Nodier travelled with him from England in 1825. There is even evidence that from the first the novelty of his technique

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nd brilliant colour arrested his French contemporaries; it was still remembered as a potent force forty years after his death by Gautier, Delacroix, and others. M. Dubuisson has proved the effect of his watercolours upon Corot. Moreover a great part of his work remained in France, and even after the dispersal of the great Lewis Brown collection, classic examples were in the Palais Royal and the Coutan collection or were notable in such a remarkable assemblage as the gallery of Prince Demidoff.

The whole argument is in fact most convincing—until one hears the other side. When one considers such names as Delacroix, Rousseau or Corot, one realizes that the case for Richard's supremacy can only be preserved in a vacuum. Of these three names Delacroix's is the most important in connection with the salon. Yet even here the Bonington partisan can put difficulties in the way of an easy decision in the Frenchman's favour. It is undeniable that between 1824 and 1826 their work was very close indeed. Is Delacroix's *Faust* and *Mephistopheles* in the Wallace collection derivative or original? And how are we to estimate Bonington's *Medora*, or *The Chibouk*? They had worked side by side in London, and when they came back they shared the same studio. In these circumstances it is hard to say which is the leader of the two, or whether, in discussing the origins of French nineteenth century painting, it would not be wiser to speak of them as a single force, "Bonington-Delacroix".

The evidence now available is not sufficiently refined to distinguish their relative importance at that moment. Nor, to my mind, would a valuable answer come from the results of such an exact examination, were it possible. It is true that the technical history of each painter is involved in this problem; but the problem goes beyond these limits, for we have to deal not only with a change of technique, but with a change of mind. When Delécluse and the others who criticized the new school went to the attack, they claimed more than that their colours were glaring and that they had no drawing. The new art, they said, lacked order; it was barbaric, Shakespeare not Homer, and so on. It is most important in this argument to recognize that to the old school the æsthetics of the younger men were just as odious as their methods. We have, in fact, to look for the philosopher of the movement—and we do not find him in Corot, Bonington, or Rousseau.

BONINGTON

Every new departure in art needs a man to formulate its ideas, to inspire journalists and publicists who can spread them, and to give to the instinctive, but less intellectual, members of the group the verbal weapons to defend their position. Now, Delacroix's mind was of a high order. Intelligent and intellectual, he ranged beyond the fields of painting; he was a keen critic of music and the drama, and his enthusiasm for literature was so great that at one time he nearly abandoned painting to pursue it as a career. He was the one man in this movement—for I cannot see Bonington in this role—who could move easily among ideas, stating and arranging them in an intelligible order. It was also this part of his nature that responded so quickly to the sight of Constable's pictures. The Englishman, more than twenty years his senior, had already arrived at his theory of art, and in his paintings his mind always controlled his emotions. This was the bond between them.

The superiority of Constable's mental and technical accomplishment at this moment over that of the Bonington-Delacroix group drew the fire of the critics in Paris. I do not mean that the others went unnoticed, but that, because his art was considered and assured while theirs was still experimental, it made the better subject for argument. The principles that underlay it were discussed and elucidated, and so became of essential service to the younger generation, which in the next two years saw another score of his landscapes at Schroth's and Arrowsmith's. There is little doubt that for a time he exerted an influence on the technique of Delacroix; and in Richard's work for the next two years we find passages that proclaim a Constable origin.

It is almost certainly wrong to attribute exclusively to Delacroix, Constable, or Bonington the most important position in this crisis of French art. Each had moments of dominance, and moments of eclipse. At the Salon of 1824 Delacroix, perhaps, mattered the least. But while Constable's pictures provoked and clarified the issues between the old classical school and the French Romantics, Delacroix was able to accept this mental and technical flip, and to pass it on to younger painters; he assimilated the experience, and during a long life retained the memory of its importance. The brilliant Bonington had already made his contribution, for by 1824 he had acclimatized the French eye to a bright colour scale. Beyond this, his effect is that rather of personal charm than of æsthetic impulse. Men come under his influence and

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aint extraordinarily close to his style; but the great art of the future is
t born of it. (Here we must except Corot; but Corot's art, again,
as so personal that it had little general influence.) The young
eneration of the 'sixties considered Bonington dated; but Monet could
ill be interested in the instances of divisionism that he found latent in
onstable's last works.

Bonington exhibited five pictures, numbered 189–192—*Etude en Flandres*, *Marine*, *Vue d'Abbeville*, (watercolour), *Marine, des pêcheurs débarquent leurs poissons*, *Une Plage Sablonneuse*. The first three of these were bought by the Société des Amis des Arts, while the last already belonged to M. J. Sommerard. All were probably the result of his tour in the previous summer, and the fact that three were purchased by a body that corresponded to our Contemporary Art Society proves the attainment of a certain renommé. In fact this salon made Richard. It is one thing at the age of twenty-two to be discussed with admiration by your contemporaries, but quite another to receive a gold medal from the King of France. He advanced in a stride from a private position to public me. He was in the news.

After this exhibition he and Delacroix drew closer together. He could have been impressed by Delacroix's *Massacre de Scio*. The gentle, romantic orientalism of the near East, first stimulated by Byron's poetry and some years later re-inforced and transplanted to suit French colonial ambitions, now made its début as a theme for French painters. It was late in this year that Bonington made his first essays in this manner. He shared this phase of romanticism because romanticism was in his blood. His genuine love of history produced the series of oils and watercolours on mediæval subjects, painted after this date, and natural to him. But the oriental vein was outside his first repertoire; it is not suggested in the passage from Robert's memoir already quoted. We do him no injustice by assuming that here Delacroix's mind intervened. For, however exquisite in colour and tone, his Turkish moments do not carry conviction; they have a pastiche air, whereas his mediæval pieces are at least always good theatre. With Delacroix the case is reversed; for he studied in travel books what he could of Turkish manners and customs, and came at length to know them at first hand. But when he finds himself confronted by Faust, he equally is less happy.

There is also a change in Bonington's oil technique, that we may be right in connecting with Delacroix's friendship. Reverence for Rubens was the core of the new movement in painting, and that it was so, was mainly due to something so simple as to be almost a nursery accident. When Napoleon fell, the greater part of the artistic treasures with which he had filled the Louvre, the loot of all Europe, were restored to their original homes. To fill the blatant and uncomfortable gaps on the walls, pictures, most valuable sometimes for their area, were brought out from attic and cellar. Among them were Rubens's *History of Marie de Medicis*. Their vigorous decorative value struck the younger painters unexpectedly; and the curators, bewildered and horrified, found themselves responsible for an artistic revolution. Every one studied Rubens. Géricault's copies are dangerously close to the originals, and Delacroix may have derived from him his first interest in the Flemish master, whose works he sought out all his life wherever he stayed. The same interest is as clearly marked in Bonington's last years.

They were not alone in this movement. Charlet, whom Delacroix considered as Richard's equal in dexterity, was as much affected, and Jal, the best critic of the day, found the same qualities in the work of Poterlet, another of the romantic painters who died prematurely. In England Rubens's influence was already established in the work of Stothard, Constable, and James Ward, and this common background was partly responsible for the easy acceptance of Constable's style in Paris. Richard's tour to Flanders of 1823 had given him the opportunity to improve his knowledge of Rubens; and some earlier pencil drawings strengthen the idea that he was studying the school.

What prompted him to go to England in the summer of 1825? Was it an economic prescience, denied to his father, that forewarned him of the French slump and led him to seek another outlet for his pictures? Or was he persuaded by the praise of the English artists who saw the Paris Salon? His name before long was known in high circles in England; even a duke, the Duke of Bedford, was told to visit his Paris studio. On the whole we can decide that Richard was neither an opportunist nor a snob. Having seen at the salon that there was much to be learnt across the channel, he made the journey to improve himself. He never used his letter of introduction to Lawrence, as he did not consider himself ready for the great man's acquaintance. Clearly then,

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He did not go to make a splash. Instead, he worked quietly at the Meyrick collection of armour, studying side by side with Delacroix; and he was enormously impressed by Turner's work, which he must have seen at the Academy—introductions to that painter were not easily come by. When he got back to France, he babbled of Turner, Falstaff of green fields. Bonington found in him a great romantic, who, inspired as the generation was by literature, drew from another source than his own, and realized his ideas in terms of paint as none of the others could. But Bonington's art and thought remained personal despite his overriding influence. He never exaggerated nature. There are Turneresque dreams in his later work, but they are dreams of empty places with only a hint of human life. And what Bonington contrasted with his dreams was the familiar circumstance, the fisherman's punt on the river, or the trader's barge; his crowd scenes are all plain realism in their own street settings—not the peopling of quays from which imagined kings and queens set sail.

I know no positive records of this journey to England, beyond the facts that he went to London, saw the Meyrick collection, was startled by Turner, and returned with Delacroix to France. There are many other suggestions; and if we accept them all, we shall agree that Richard was a rapid traveller. It has been said that he shared Delacroix's tour to Cornwall; paintings of Scotland are also said to exist belonging to this period; there are also tales, most circumstantial, of a journey to Nottingham made at this time according to one account, but later by the other. In our present state of documentary knowledge, the adjustment of these stories must depend on the authenticity of the drawings or sketches that can be found to support them. And even if the few Scottish scenes are genuine, they may have been derived from others of Pernot's sketches than those which Bonington chose for lithography. There is also a marked dearth, indeed a complete absence, of sketches of the country between the latitudes of Lincoln and Edinburgh. Again while the larger quantity, comparatively, of drawings of English shipping enhances the possibility that he went down the south coast on the yacht with Delacroix's "English nobleman" (an army horse-contractor!) Elmore, it can be countered that as he twice made the voyage to England before his last illness, naturally there would be plenty of shipping scenes. There are, indeed, a number of

subjects in sale catalogues to which Cornish titles have been given; but such as I have met with lack any really decisive feature to make the title inescapable. My own conclusion is that the Scottish journey is not acceptable, and that if he went to the Midlands in 1825 it was for a flying visit only. The Cornish story is possible, but not yet probable.

These tours would not have left him much time for making new friends—not that this mattered in one respect, for his influence acted directly through his paintings, not through his personality. The Fieldings, who found Delacroix his lodgings, he, of course, already knew; and he met Westall, an academician of some mundane, but no artistic importance. This may be the moment of his closest personal contact with Samuel Prout, who was enough his friend to be chosen his executor. Here, again, is a relationship one would like to understand more fully. Since 1819 Prout had been making tours on the continent, covering the same ground as Richard loved—Rouen, St. Omer, Fécamp, Harfleur, Ghent. Their style can be close enough at times for confusion; they had indeed worked side by side at St. Omer in 1823. Prout, with his more pedestrian emotions, was primarily attracted by the picturesque elements in architecture, and had already popularized this vein in London. Bonington, however, showed nothing of this class at the Academy; he had already outgrown it, and architecture became for him either a vehicle for light or for history.

His quiet, sometimes silent manner may have been an obstacle at his first social encounters in London. He cannot have failed to notice the extent to which he had become a mongrel; in France he was an Englishman, but he was not at home here. One story of the Nottingham journey points this. The Jonathan of his boyhood, Samuel Hulse, met him in the street and addressed him, not as "Parkes", the name he was known by at home, but formally as "Mr. Bonington". Poor Richard was deeply mortified.

The English journey, in so far as it had any effect, helped him to sort out his artistic position. He cannot have felt much in common with the general tendencies of the Academy. Though it is clear that after this visit an impetus was in some way given to his inclination for "fancy subjects", as they were called, or pictures inspired directly or less directly from literature, yet one cannot believe that the English work of this type had enough quality to strike fire from him. Our

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cademy of 1825 could only have proved to him that the genre was popular here, and to this degree might have encouraged him to carry on the experiments he had begun in 1824. But, as if he had suffered a revulsion, his later work of this sort is but faintly English. The sense of drama was rooted in him; even as a child he had played at theatres with Sam Hulse, making puppet shows and painting his own scenery. His adolescence, passed in France, had taught him nothing of the Englishman's distrust for the dramatic. So, while academy pictures of this class were primarily narrative, his are good theatre; and he used to choose for his scene a moment of higher tension than would the average English painter handling the same subject. France had become his home.

And from this moment landscape took the second rank in his ambitions. He still continued to paint it with the same rapid brilliance and sensibility; but the multitude of commissions, which were to hasten his death, he accepted to make himself free from financial cares, so that he could devote himself to imaginative work. It must not be thought from this that he went in for cheap pot-boiling: on the contrary, Delacroix says that what Richard would throw away as unsatisfactory often seemed to him perfect. But the landscape of his last years, technically admirable as it is, makes no fresh contribution.

The return journey from London was made with Delacroix, and with Alexandre Colin, his great friend, and young Isabey, who had probably gone out with him. They all stopped at St. Omer, that irresistible town, to do some sketching, and as they worked Bonington became aware of a boy who watched them with more than an idler's attention. He spoke to him; the boy had ambitions to be a painter, and was at once sent off to bring his sketches. Correcting, advising, encouraging, Richard looked over them all; perhaps as good a lesson as Jules Cavelier ever had.

And so, sketching and arguing through the now familiar fields of Northern France, they came back to Paris, where Bonington and Delacroix had agreed to share a studio for some months. This was their closest partnership, and one would have liked a day-to-day diary and full records of their conversation. But all we know is Delacroix's comment "il y a terriblement à gagner dans la société de ce luron-là, et je te jure que je m'en suis bien trouvé". Bonington would, no doubt, have

said the same. Now begins the series of "fancy-subjects" that made Bonington's reputation with the mid-nineteenth century collectors and that is best represented by the choice of that prince of connoisseurs, Lord Hertford—the *Medora* (pl. 105), the *Francis I and Marguerite of Navarre* (pl. 142), *The Chibouk* (pl. 97), *Anne Page and Slender* (pl. 95), and the rest. Up to this time Bonington had been the dominant partner; but now the other, whose many-faceted mind had grown the slower to maturity, set the pace. Their development is well shown by the only two Delacroix in the Wallace Collection, the *Faust and Mephistopheles*, in which as has been said Bonington is the master, and the *Execution of the Doge Marino Faliero*, of 1827, which is wholly personal, in finish, despite the suggestion of a sketch belonging to M. Longa that the idea might have originated with Richard.

By that date Delacroix was on his own way. So, too, was Richard, and the way he took was not altogether Delacroix's, although his artistic outlook was coloured by the other's mind. As we have seen, he had in his student days copied the old masters at the Louvre, beginning with the Dutch and advancing to the Italians. All that was in the natural course of education, and its repercussions were elementary and technical. His admiration for Rubens had meant something more in his life, a revision of his æsthetics; and through the study of his work Richard came back again to the Venetians. But during his stay with Delacroix he seems to have formulated a new theory; to achieve in one picture "la finesse des Hollandais, la vigueur des Vénétiens, et la magie des Anglais" came to be his aim. Eclecticism is a dangerous path, down which many good artists have slipped to the second rank; for the eclectic flirts with the tropes of style; he does not grapple with style itself. Bonington was not allowed time enough for his art to suffer any effect; he died before it could be judged whether he would assimilate, or be swallowed by the new influences to which he willingly surrendered himself. By the end of 1825 his familiarity with the Dutch and Flemish schools was already well grounded; but he still felt the need to know the Venetians more thoroughly. His opportunity came the next year.

After leaving Delacroix, he must have busied himself with preparations for his first contribution to an English exhibition. He sent two landscapes to the British Institution—*French Coast* (242) and *French*

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oast, with Fishermen (256). Of course they sold—his pictures always did—the first to the Countess de Grey and the other to Sir George Jarrender. They are also the theme of a story of the sort that one is lost reluctant to explode, because of its core of truth. The tale goes that a newspaper critic—later versions say the critic of the *Literary Gazette*—denied the existence of Bonington, and asserted that these paintings were the work of William Collins, who though a neat painter and a recently elected R.A. would have been lucky to go three-quarters of the course. All this proves that the English world knew nothing of him, but was at once surprised into recognizing his power. But what the *Literary Gazette* actually printed was, “Who is R. P. Bonington? We never saw his name in any catalogue before, and yet here are pictures which would grace the foremost name in landscape art. Sunshine, perspective, vigour, a fine sense of beauty in disposing of colours, whether in masses or in mere bits—these are extraordinary ornaments to the rooms.” (4th February, 1826.) A fortnight later the critic burst out into a fresh panegyric of the *French Coast, with Fishermen*. “Few pictures have more skilfully expressed the character of open sunny daylight than the one under notice, and we have seldom seen an artist make more of the simple materials which the subject afforded. With a broad unfinished pencil, he has preserved the character of his figures and accessories; also a splendid tone of colour, glowing and transparent.” Let us hope that the story is still true, even if of another paper.

In the midst of these preparations at the beginning of 1826, he appears to have made the acquaintance of two English painters. His meeting with young Frederick Tayler (1802–89), who later became something of a personage, achieving foreign decorations and the presidency of the Royal Watercolour Society, has a pleasing informality about it, and shows again Richard’s artless accessibility; for, after all, in Paris he was someone. Apparently the two met at a Calais hotel, when Bonington was on his way back from London. They liked each other, and agreed to take a studio together. The plan did not materialize at once, as Bonington was already pledged to Delacroix, but after a few months in Paris he had taken the large painting room where Horace Vernet had studied horses. Horses were still romantic animals—they had not yet graduated as noble—and the sequel of Tayler’s efforts to paint them must be given in his own words: “I was painting

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a portrait of a horse for Lord Henry Seymour, when suddenly the French cook entered the room bearing a set of *couverts* on his head. This so frightened the horse that he broke from the lad who held him and dashed at full speed round the room, kicking out in all directions, to the great danger of Bonington's pictures, which were placed on the ground. A favourite pointer dog of mine left the room, also at full speed, and I could never hear any tidings of it afterwards. Soon after this Bonington returned from Rome."

The story of his second acquaintance is a little more obscure. Henry Ottley's *dictionary* recounts how Thomas Shotter Boys (1803-74), went to Paris in 1825 and "there he formed an intimacy with R. P. Bonington, who persuaded him to leave engraving and take to painting. Accordingly he studied under this distinguished landscape painter till his deathblow, a coup de soleil received while sketching one day on the Seine." This makes a straightforward story, all the more credible because Boys's work is undeniably influenced by Bonington's, which it resembles as nearly as the artist's talent would allow. But against such a plain position we must set the evidence of William Callow. He knew Boys in Paris in the early 'thirties, and shared a studio with him, taking it over afterwards. "In later years", says Callow in his autobiography, "I have seen it stated that Boys was a pupil of Bonington; but if that had been the case I certainly should have known of it. Boys never spoke to me of having other than a mere acquaintance with Bonington." The point here has no absolute importance; for, though Boys's work has charm at times, it never has real greatness. But in dealing with Bonington and his influence, we cannot neglect any personal channel through which it may have flowed. That Boys was affected by him is clear, and his successful lithographs must have contributed to spread the ripple; Callow's affinity with Bonington may have been born of contact with Boys or with his own master, Newton Fielding. Even if we do not write Boys down as a pupil, we may legitimately assess him as someone who worked near Bonington in the way that Tayler did. And remembering that he was never secret about his methods, we can grasp how revealing even so brief a contact could have been.

In the spring of 1826 the chance came for him to make his bow to Italy. He had been for a few years on easy terms with Baron Rivet (1800-72), a devoted admirer and life-long friend of Delacroix, who

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o had a practical interest in painting. It has always been assumed at Bonington's views in the neighbourhood of Mantes, where the vet family had land, were taken on visits to him. Rivet prized nington's work almost as highly as Delacroix's. He offered to the uvre a noble landscape after Richard's death, but it was refused with e curt intimation that modern work might be good enough for a rcel of connoisseurs but it did not reach the standard demanded by e national museum of France. In a prompt fury Rivet made it an irloom, with the express injunction that it should never be sold or esented to the Louvre. With such an honest partisan a long journey uld be made safely, and in the first week of April they left Paris r the south.

For these few weeks we have the only consecutive narrative of onington's life that exists. Rivet kept a diary and supplemented it by tters home, extracts from which M. Dubuisson was permitted by the scendants to publish in the *Revue de l'Art ancienne et moderne* of 1909. is sad that this precious account should picture him for us only in cline. The atmosphere was hectic with a sense of impending doom. cross the mountains of Switzerland and during the descent to the alian plain, Richard could hardly use his eyes; his passionate longing be in Venice anaesthetized all the romanticism that the first sight of e Alps stirred in the correct traveller. Switzerland was for him a untry of rain and obstructive avalanches, of difficulties which must be vercome before the promised land was reached. He had sketched in le Franche-Comté, and made a few notes of peasant costume, but the eauties of Brieg and Sion, which had so moved Turner, he drew only r form's sake. Milan, indeed, did rouse him; in Sant Ambrogio he und the subject of a most patrician watercolour. But thereafter ings were too slow for him; exquisite Verona, and Palladian Vicenza ere hardly glimpsed. Everywhere it rained.

And it rained at Venice, too; it never stopped. The grey lagoons ere lead, not silver. It was not surprising that Rivet wrote, "he is in a ismal mood. He ought always to have someone with him to make him ough." They took their pleasures simply enough—coffee in the iazza, *La Semirade* eternally performed at the baroque Fenice, and en an ice for six Austrian sous.

By day Bonington worked with a furious, angry energy, determined

not to be cheated by the vile weather, battening down his depressions. And even if Venice did not at once offer to him the inspiration of her sunlight, her architecture ravished him; his pen and pencil sketches of the palaces and shipping on the canals and of St. Mark's Square are among the finest of his life. It was a fertile and prolific moment. At last the skies relented, and he then fought to capture the miraculously un-harsh clarity of the Venetian light, which enhanced all the colours to a brilliance that not even he had imagined. Fascinated with these new problems, he was with difficulty cajoled to complete the rest of their plan, and he regretted giving in. At a later stage Rivet, perhaps his mouthpiece in this, says "I hardly like to admit that Raphael looks to me all brick colour. I have been spoiled by the Venetian school." And again, "Bonington has said nothing since we left the lagoons. He regrets Venice, though she treated him so badly with her rain and incessant storms, and he left the place with the presentiment he would never see it again." Poor Rivet! The friends of genius deserve brighter crowns.

Padua, Ferrara, that jewel of the Renaissance, then on to Bologna where the leaning towers under a broken sky stirred Bonington from his lethargy, and so across the Apennines to Florence--an American rush of five days. But at some point, possibly short of Florence, the two must have parted company, and Bonington turned south to Rome. I make this suggestion on the strength of a sketch in M. Gobin's Collection, undoubtedly authentic (pl. 92), of the Trinita de' Monti and of the drawing "*St. Jean de Latéran*" (Louvre 22758). It is supported by Tayler's statement, already quoted (p. 32), that Richard returned from Rome. It is very noticeable that Rivet has little to say of the week at Florence, and there are not many drawings to record. The few he made there are well enough, but were not conceived in what a later generation of romantics was to call *un saisissement d'artiste*. One has the feeling that Richard was still unable to look at anything that was not Venetian.

Yet the unfriendly rain at Venice had had certain merits. In fine weather Bonington would never have torn himself from the eventful streets and canals. Driven in by the wet, he had time to study the Venetian painters profoundly. It was his work at the Academia, where a letter of introduction worked wonders and enabled them "even to touch the pictures", that had a lasting effect on his style. Here he

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studied in quiet ease the greatest of the great Venetians, Titian, Tintoret, and Veronese, the last holding his fancy longest. Some of his imaginative paintings, the conversations on balconies in particular, seem like short stories developed from a theme hinted in the background of a Veronese. Indeed the pictures of the past had a quite unusual significance for him, which is without parallel. Bonington has been accused of borrowing or adapting figures from the old masters. But there seems to me to be no case of plagiarism, any more than a historical novel can be called plagiarism. He treated the old masters just as he did Scott's novels or the chroniclers. He could turn a phrase from Woodstock into a picture that was more than mere illustration, because it had elements of its own, or he could as easily continue the amours of one of Terborch's gallants in another setting or with another lady. In this respect he is entirely a creative borrower. So receptively imaginative was he, and so rightly attuned to painting, that the characters in pictures of the past were flesh and blood to him, whose past and future he could detail to you.

He came home to Paris—even the colour notes on his drawings are now written in French—to find a pleasant nest-egg. The money from sales of his pictures had come in, and everything on hand had been disposed of. The news had come to him in Italy, and Rivet recorded that “he finds himself in possession of a capital sum of 7,000 or 8,000 francs earned since January. It is splendid and I have advised him to buy a house when he gets back.” Sound, typically French advice, which Bonington rejected. Instead he took a large studio, 32 Rue St. Lazare, and there he lived in a fever of industry. Ideas for pictures were inescapable, the scenery of Venice, the characters of Veronese, of Scott, Shakespeare, Byron, de Thou, and all the sixteenth century—months of surfeiting inspiration. There was to be a Salon in 1827; there was also the not yet interminable Academy; perhaps, too, he would prepare something for the British Institution.

Then there were as well the collectors to be served, who admired and steadily bought his work. Chief among these was Lewis Brown, of Bordeaux. The only obituary of him I have found depicts the ideal collector-patron. He had in an equal degree the passion to possess, the zest to strive and travel for possession, an almost feminine tact in his dealings with artists, sensitive appreciation, and true standard.

When he lay dying of dropsy, it is said that he thanked all the artists who had, perhaps to their own detriment, contributed to his pleasure by producing work in the size and medium that he preferred. His one remaining wish was to settle in Paris and to found a gallery in which their more durable works in oil could be properly represented (*L'Artiste 1^e série, tome XII*). His admiration, it was almost idolatry, for Richard never left him. The evening before he died he finished a copy from one of his drawings, and the last drawings he purchased were a parcel of Bonington's work. His collection of Boningtons, the finest and most comprehensive in style ever formed, was sold in two sections by Schroth, the first part during his life in 1834, and the main body a few months after his death in 1837. According to the note in *L'Artiste* the proceeds of this sale of more than a hundred works rose to over 43,000 francs. The principal buyer was the Comte (Prince?) Demidoff, who paid 10,022 francs for four pictures—*Un Antiquaire*, *Vue de Rouen*, *Une Plage à Marée basse*, and *Un Veillard et une petite Fille*, the last, a watercolour “à peine grande comme la main”, brought over half this sum. Other buyers who formed important collections were M. Paul Perier, M. Dubois, and the dealers Susse Frères and the great Durand-Ruel, with M. le Comte Maison as an unlucky underbidder. John Lewis Brown, junior, the collector's son, also bought important pictures, which were among the sixty he sold in 1843.

Another collector, of whose personality I have found no trace, was Captain W. Webb. Some sixty-five paintings and drawings by Bonington passed at auction from his hands between 1832 and 1837. We read also of Bonington's rich acquaintance, M. Montfort, who presumably bought from him. Not long after his death other collections certainly built up during his life in France were sold, such as that of M. A. P. Coutan, the great impresario and a firm friend to the modern painters, or the Duc de Rivoli's. He was never safe for long from commissions. Baron Taylor flits in and out to pick up another portfolio of lithographs for the Franche Comté volume of his endlessly picturesque France. Whether all the plates were made from Richard's own designs may be doubted, for some are dated 1825, and we do not know that he visited the Franche Comté before 1826. Others, however, are dated 1827, and these alone give some scale to his activity. For he also had got ready for the Salon two oils of major importance in his new style—*Francis I* and

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Marguerite of Navarre, and *Henry IV and the Spanish Ambassador*. Both had been carefully prepared from preliminary drawings. He also sent two Venetian landscapes, *The Ducal Palace* and *The Entrance to the Grand Canal*. It must have been a beautiful sight to see these in all their full freshness between a Constable and a Corot. There was a fifth, too, a watercolour, *The Tomb of St. Omer*, that all who saw it mentioned with reverence then and later. It was destroyed twenty years after his death in the sack of the Palais Royal.

He also found time in the summer to pay another visit to England. This time he had the self-confidence to use Mrs. Forster's introduction to Lawrence, who, as befitted his courtly brush and capacity as an amateur actor, played the presidential host to perfection. A kind surprise crept out that so young a man had so much talent; the inn-keeper's son had forgotten, or did not care to remember his own débüt in crayon portraits at the age of twelve. But he redeemed himself magnificently, at the same time showing his judgment, by the purchase of some important paintings at Bonington's posthumous sale.

More practical were the relations he established with dealers and engravers in England. Letters in the possession of Mr. Westley Manning show that he had received commissions from Colnaghi, and that he was in treaty for a Venetian view to be engraved by the able W. I. Cooke. But he was worried by the pictures not coming up to his standard—the *Père La Chaise* drawing would not do. He was worried that he was behind the clock with his orders. And yet he had more work to do for Mr. Carpenter of Bond Street.—And his friend, Mr. Barnett of Tottenham Court Road, was only too active in furthering his fame, proposing “drawings from Shakespeare with views, Venice, etc., but neither did he mention the size, nor whether you wished the figures or the background to be the principal”.

He moved to a larger studio at the end of this year, still in the Rue St. Lazare, No. 11, to have more room for his many activities. These English commissions were not the only ones. Even Jal, the critic, had mentioned his paintings in the Salon with the nearest terms to praise he could find for a member of the new school. And without any orders there would still have been enough to do, for he had definitely decided to attack the Academy next year, and if possible the British Institution.

Both objectives were achieved. But the two pictures he sent to the Institution—*View of the Piazzetta near the Square of St. Mark, Venice* (198), and *The Ducal Palace at Venice* (314)—had a mixed reception, though the latter was bought by Robert Vernon and later bequeathed by him to the National Gallery. The *Literary Gazette* critic, since his first outburst, regarded Bonington as his own discovery, and wrote of the second picture, “if it possessed a little more sunniness of effect, this fine picture might challenge comparison with the best of Canaletti’s works. It has all the truth of the camera-obscura. The execution is masterly, not only in the buildings, water, etc., but also in the figures, which are numerous, and to which, by a few bold and well placed touches, Mr. Bonington has given a character and expression rarely to be seen in the productions of this branch of the arts.” (The critic did not know how cold poor Richard had been in Venice.) The *New Monthly Magazine* was more reserved. “Not a bad attempt at Canaletti, but it wants the peculiar and ‘individual’ effects of the buildings by that master.” Fewer doubts assailed the *London Weekly Review*. “The Ducal Palace in Venice is by far the most spirited drawing in the Exhibition. The Piazzetta is a small canvas, and the execution is miserably cold and meagre, but the Palace is really beautiful, the deep blue sky, the gloomy Palladian architecture and the scenic groups of characteristic figures are all purely, uniquely Venetian.” *La Belle Assemblée* wrote in similar tones of the *Ducal Palace*, which “possessed great merit, every object in the piece is remarkable for its distinctness, but it strikes us that the almost total absence of air tint is a defect. The picture would have been yet more valuable had it shown anything like imaginative power in the artist.” Well, certainly they were notices; and to have been taken up from the first was a great asset commercially—the historical series became almost feasible. And at least these suffice to show the quick response of the public eye to Bonington’s work, explaining how readily his influence was accepted by contemporary painters. But how Richard must have cursed “Canaletti”.

There were no doubts, however, over the quality of his work at the Academy. “In a very short period”, writes the *Literary Gazette* (24th May, 1828), “this able artist has so distinguished himself by the brilliant character of his pencil, that his name to any piece is a sufficient guarantee of its excellence” (so forgers have found). The *London Weekly Review*

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tioned the *Grand Canal* (470) as “something in the broad style of rout. The perspective of the long sheet of tranquil water is extremely true, but the atmosphere is hardly warm enough for Venice.” The reserve of the *New Monthly Magazine* was quite swept away. After noting the influence of Italian masters on him, the critic goes on, “The first of these is a bold and stately picture of Henry III of France, certainly unfinished, but displaying a power and breadth of style that shows the hand of a master. The imbecile king and his flatterers are very cleverly contrasted with the figures of the Spanish and Austrian Envoys. The second, which is a brilliantly coloured view of the Grand Canal at Venice, and the third, which is a quiet English Landscape (*sic*, ‘Coast Scene’) show the versatility of the gentleman’s pencil.” It was universally agreed that the *Henry III and the Spanish Ambassadors* was scandalously hung; it appears that you had almost to go on all fours to see it; but many distinguished gentlemen, among them Allan Cunningham, that happy confectioner of inaccurate biographies, stooped to conquer. The *Literary Gazette* again leaped in to protect Bonington’s interest. “‘Who put my man in the stocks?’ said the indignant Lear, after having found his faithful adherent in that unenviable position. With a similar feeling we say, Who put this picture here? Why is the pain of stooping till one’s back is nearly broken to be inflicted as the price of the pleasure of looking at this able performance? . . . The mantel-piece of the Great Room would have been the proper place for this picture”, etc.

While journalists in London were marshalling their best adjectives, Richard was in Paris, visibly wasting. The preparation of these pictures had been a great strain. He had also completed work for James Carpenter to the value of 125 guineas, which was paid him on 23rd February, 1828. A *View of the Grand Canal with the Salute Church* was among the work covered by this bill. With the fatal optimism of the consumptive, he tried to recover from this fatigue by another tour of his beloved Normandy. Huet, like himself, gentle, silent, and a loyal friend, was to join him: he was ready to set out, when on a pouring wet evening the news came that Richard’s strength had failed. They never met again. Then followed a nightmare struggle against death. Nothing would stop him working. Typically enough, of the two companions who watched over him, one was an Englishman, Henderson, the other a

French doctor, the brother of Richard's friend, the painter Carrier. They managed to take him out each day to the Bois for a little air. By July he was already very much an invalid, and a pathetic letter to the painter, Gaudetfroy, contains details of the chair he would need. The climax came through sunstroke, as he lay sketching by the side of the green Seine.

St. John Long, an Irishman, had established, despite two charges of manslaughter brought by the friends of deceased patients, a fashionable practice in Harley Street, treating cases of rheumatism and consumption. Perhaps it was inevitable that Richard's father should seek out just such a quack; he always wanted a quick return, and the alternative of settling in the South of France was too slow a cure. So the whole Bonington ménage, father, mother, son and the spinster aunt, Miss Parkes, transported themselves slowly to London. Richard was still preoccupied about his commissions. They reached Abbeville on 6th September, and he got his parents to send word thence to Mr. Barnett, explaining the change in his plans, and asking for rooms to be engaged for them all. He could write no more than his signature. Once in London, he lingered for a few days, staying with Barnett at 29 Tottenham Court Road. His mind was still vigorously driving what was left of his body. Though very weak, he was taken to see Cooke, his engraver, who was experimenting with a new ink that Shotter Boys had advised. He was all enthusiasm, making pen and brush sketches, and saying how he would try the vehicle further when he was a little better. The account of this scene by Cooke's pupil, John Saddler, describes him as "lying on two or three chairs". Saddler piously collected the sketches from the waste paper basket, as the last things Richard did. This visit was his last. Not long before his twenty-sixth birthday, he died on 23rd September, "perfectly calm and in full possession of his reason almost to the end".

Ceremonial is our national outlet for the emotions, and it must have consoled the Boningtons that a pomp of Academicians, headed by Lawrence himself, accompanied the cortége. The funeral service was read by the Rev. T. J. Judkin, a parson of Hampstead and an amateur painter, who flitted about the artistic circle writing eulogistic sonnets. Lawrence went home to send an account of the scene to Mrs. Forster (who had introduced them), in which he alluded to Richard tactfully

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the most promising young painter since Harlow, and Old Bonington then crossed back to France to clear up his son's effects. The phrase can almost be taken literally, for the catalogue of the Coutan Sale of 830 commented that his work had become very scarce in Paris as the family had removed it all to England. It is also said that he was so violent in demanding back from the Carliers the drawings Richard had given them, that they were handed over to avoid prolonging an unpleasant scene.

There is no doubt that the father capitalized his grief; his references to it bear no trace of dignity. Carefully and gradually he was building up the legend that he had been the perfect father of deceased genius, fostering, encouraging, guiding. The earliest obituaries are in this vein, though within two or three years other versions than his own were current. And if he had been violent in dispossessing the Carliers of their property, his approach to Colnaghi and Prout, whose assistance he needed, was almost servile. His intention was to sell Richard's work; and he formed a sort of consultative committee of Barnett, at whose house Richard had died, Prout, Clarkson Stanfield, and, presumably, William Wyld the executor. Barnett dropped out when his wife died early in the spring of 1829, and Colnaghi seems to have offered to lend his gallery for an exhibition at which the pictures could be bought. Finally, however, auction was the method agreed upon, and eighty oils and six hundred and five watercolours and drawings were dispersed at Sotheby's for £2,296 (29th and 30th June). Old Bonington had calculated on getting twenty-five guineas for the larger, and twenty for the smaller oils; Prout supported him on the first figure, but doubted the second. It is quite possible, therefore, that some oils were bought in, though the recurrence of their titles in subsequent sales is not absolute proof, as Richard often made repetitions or variants of a successful subject.

Even if all of the prices did not satisfy the sanguine father, the interest created by the sale must have done so. The list of purchasers contained distinguished names—the Duke of Bedford, the Marquesses of Lansdowne and Stafford, Lord Charles Townshend, Lord Cawdor, Lord Wharncliffe, Samuel Rogers, the banker and collector, and Seguier, the Keeper of the King's pictures. Dealers' names occur as well, notably Colnaghi, Tiffin, and Carpenter, who had something of a

flair for the work of young painters. From a historical point of view it is more important to notice the artists among the buyers. Stanfield, Roberts, and perhaps George Jones bought sketches in oil and other mediums, not as collectors, but out of lively admiration. These pictures which they owned and studied were not without effect on their work. It was as a collector, rather than as an artist, that Lawrence bought; he had already acquired "*the Turk*" when it was shown at the British Institution earlier in 1829. At the same time purchases from the man who owned the finest collection of old master drawings in England, one of the finest indeed ever formed, must be regarded as a tribute of respect.

The sale had fired the English world of art and artists, and Bonington's name began to hold something of the same position here as it had held in France. Connoisseurs were talking and buying Bonington. Dealers were getting good prices, twice as much as the painter had ever asked; and one of them, Carpenter of Bond Street, who published a number of prints from his work, had been discussing him with Constable. The elder painter wrote, "You do me an injustice in supposing I despise poor Bonnington. I despise no man—but Collins the Royal Academician. Can you give me a print or two of Bonnington's to convince you that I don't wholly overlook him. But there is a moral feeling in Art as everything else. It is not right in a young man to assume great dash—great compleation—without study—or pains." The tone of jealousy cannot be missed. Constable's dangerous tongue was always at its worst when he was finishing against time for the Academy. As so often with him, the criticism cut because it exaggerated a germ of truth: Huet had the same thing in mind when he attributed Richard's success with the public to a superficial brilliance of touch. Indeed there can be in his last years something of the opera-singer, who sacrifices the music to the note.

But the public interest did not flag. The issue of prints and lithographs, and the notices of them in the contemporary papers attest it. His works in Sir Thomas Lawrence's sale went for fair prices to Colnaghi, Moon, another dealer, and Lord Northwick, a fine judge. More surprising was an attempt in 1832 by the despised Collins and Seguier to organize the purchase of a Bonington for the nation. The publication of a long biography in the *Library of Fine Arts* was part of the

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propaganda for the scheme; and *Arnold's Magazine* followed suit in the next year. Both wrote at length of the *Henry III and the Spanish Ambassadors*, which may have been the picture in Seguier's mind. Constable also was approached, but he had still some acid left. Perhaps the price, £500, was the real stumbling block, for nothing came of the project. Gradually the enthusiasm for Bonington began to have a widespread influence, for instance, a critic in 1832 remarked it in Thomas Holland's work—and he could have quoted more examples. We cannot but admire the astuteness of old Bonington, who sat by and held his hand while the fire was catching.

In 1834 he judged that the market had absorbed what was offered at the first sale. The moment, therefore, was ripe for unloading another part of his stock. This time his method was more elaborate. He took the Cosmopolitan Gallery in Regent Street (high-sounding name), and there held a well-attended exhibition. "We observed Etty, Collins, Westmacott, and Phillips among the apparently delighted spectators", wrote *Arnold's Magazine of Fine Arts*, "and we cannot give a better opinion, generally, respecting the works of Art under consideration, than by adopting the language of the venerable Stothard. . . . *'They are very clever.'*" To raise the level of the collection and to increase its snob-appeal, he borrowed some important works from noble owners, such as the Duke of Bedford, the Marquess of Westminster, and Lord de Grey. These he interspersed with his own property, and was careful now that the story of Richard's juvenile prowess was well established to add a fair sprinkling of early works. The point was well taken by the *New Monthly Magazine*. "As a study to young artists, we are presented with some of Bonington's earliest drawings showing how the young idea advanced from its first faint drawings to the full maturity of honour and success. Besides these, the exhibition contains some truly characteristic sketches and studies from the living model, in the execution of which simplicity is happily blended with freedom. These last will afford the professor, as well as the amateur, ample field for study and enjoyment. . . . The works of Bonington are now universally appreciated, and bear enormous prices, the connoisseurs having found that in 1834, a painting is worth £300, which, in 1828, would have been gladly given for £30."

Old Bonington used to sit at the door, taking the shilling entrance

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fee, and one must record the agreeable story that observing the frequent and enthusiastic visits of a young man (the "P.A.L." of *Notes and Queries*) he gave him free admittance till the exhibition closed. Once the doors were shut, all the collection was packed up and run across to King Street, where Christie's offered it in a two days sale on 23rd and 24th May.

This sale has been incorrectly represented as occurring after old Bonington's death—in fact he lived two years longer. Fosters sold or offered for sale by order of the executrix what was left over on 6th May, 1836, and the final gleanings of the family collection were dispersed at Sotheby's on 10th February, 1838, well after Mrs. Bonington's death. By that time few important oils were left, and the sale was padded out by including old Bonington's copies of his son's work, and the works of other artists. Their names suggest Richard's friendships, and so are worth recording—Charlet, Boys, Holland, Isabey, Prout, Brockedon, Monnier, and Bentley. But for anybody attempting to study Bonington's art, the collection would have had the greatest interest. It included, for instance, all the lost juvenilia, and the early experiments in oil. There were many of his preparatory studies for important pictures, a few portraits, and copies after artists as varied in taste as Rembrandt, Feti, and Rubens.

After this brief fanfare, the secret of Bonington's genius was confided, as so often in England, to a handful of artists and collectors. It was never broadcast to the general public. His first picture to enter the National Gallery was given by Robert Vernon in 1847; the second came in 1910 with the Salting Bequest, while two others were presented in 1927. The finest English collection of Boningtons, formed in France by the last Lord Hertford, was with many other masterpieces grudgingly accepted by the nation in 1897. So much for official interest.

Either this official attitude, or the more positive effects of Ruskin's emphasis on the Italian primitives, and the pallid survival of the grand tour tradition diverted our national interest and admiration from our own art to that of other countries. Artistic scholarship had little concern for anything later than 1800; and so we failed to observe the continuity of the best English tradition. And what these forces accomplished for the intelligentsia, the influence of Lawrence did for the painters of his age and the next generation. The birth and develop-

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ent of the French nineteenth school took place in the decent obscurity of France; the potential importance to English art of Turner and Constable was buried with them; and almost the only English painters who feel Bonington's influence were those who had studied in Paris. Naturally, therefore, he was overlooked here, while he maintained his position across the Channel. Though his father had brought back as much of his work as he could to be sold in England, it drifted back again to France as the original purchasers died, and only in the last fifty years or so has the process been reversed, and his pictures have been found homes in England. To Horace Walpole's words that we do not always err in vaunting our own productions should be added that we err more often in forgetting them.

II

THE CHRONOLOGY OF THE PAINTINGS

THE BRIEF account I have given of Bonington's life will have shown on how tenuous a thread our knowledge hangs. Fashions of taste change rapidly; and unless a painter is lucky enough to find a biographer within a few years of his death, he is not likely to find one for another fifty. Meanwhile the flush of intimacy has gone, the flesh of his personality has shrunk and perished, and the ardent researcher finds only laundry bills and the skeleton. With Richard the case is the more accentuated, since he died so long before the term of his generation, and it was nearly a hundred years before a work of any importance was devoted to his memory, when MM. Dubuisson and Hughes published and reproduced such an assemblage of his pictures as made his reputation safe with the student.

But even so the question of chronology is still open, and the frontiers of authenticity ill-defined. There can be few painters, and certainly very few English painters, whose work has been the subject of so much controversy and disagreement. Not that there exists in print any great body of criticism, where the case for and against accepting this or that painting as genuine is fully argued. Such problems have so far been eagerly debated in private and no finality has been reached. Therefore

my idea in this section is to offer a theory of Bonington's progress as a painter, and to try to establish a series of pictures that are authentic beyond question. If any such series can be generally accepted, it will be infinitely easier to carry the work further and to extend the canon, distinguishing more exactly the overlapping of Callow, Boys, Prout or Pritchett on the English side, and of Delacroix, Roqueplan, Huet, Isabey, and others in France, thus approaching a final estimate of his powers and of his position in the early nineteenth century movement. Such a narrow objective seems to me preferable in the present state of Bonington scholarship. In attempting a definitive list at this juncture mistakes would be made undoubtedly, and any good work that might have been done would be wrecked in a sea of erroneous detail.

Obstacles to clarity are many and various. If little is recorded of Richard's life, there are as few fixed points in the history of his art. Rarely did he date his pictures or sketches in his early years; and although we know more or less the dates of his tours, some of them covered the same country and therefore may not give an exact criterion for dating his work. Again, like so many other artists, he would repeat a successful subject, sometimes in oil, sometimes in watercolour; and though we may perhaps be able to tie down the first version to a given year, the repetitions may vary in date. Then, there is the problem of title, universal for the student of landscape—"Paysage", "Marine", "Beach with Fisherfolk" can cover a hundred subjects, and without an impeccable pedigree one is often at a loss to identify even an exhibited subject. More troublesome still is the difficulty of marrying literary and artistic evidence. One may know of a tour and yet be able to show no paintings for it; or there may be a drawing, say, of Brittany or Bordeaux without a sentence to show he ever went there. All this makes it easier to see the trees than the wood.

In order to see the wood as well, we must take in turn the established points in his career, and connect them as best we may. At the risk of mistakes, a system of dating must be provided, that may or will appear at first too black and white. While a fair number of Bonington's pictures and drawings can be placed with tolerable certainty there is a protean variety in his imagination, and often he would throw off some experiment eccentric to the general trend of his development, which thus becomes harder to date. Again, ill-health caused an unevenness in

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the work of his last two years, which can be very disconcerting. But only by controverting a system of dates can we get, I think, towards a truer knowledge and interpretation of his career, and the brevity of an eight years' span, in which every month had value to the painter, must excuse a precision otherwise exaggerated.

It is important, therefore, to emphasize at the outset that only one unquestionable picture or drawing is known with a genuine date before 1825—the Hon. Mrs. David Bowes-Lyon's *Marly* (pl. 20), an oil which is dated 1823. Prior to this is a panel in Mr. Turner's Collection, *Notre Dame with the Pont des Arts* (pl. 11), on the back of which is a more or less contemporary label bearing the date 1820.¹ Obviously, then, a reconstruction of Bonington's style during these formative years can only be a matter of opinion, supported by the documentary evidence of his tours, or by arguments based on observation. But some attempt to know the painter at this age is necessary if one is to dis-entangle the cross-influences of the English and French painters in the early nineteenth century.

After 1823, his development is—I will not say plain-sailing—but at least less difficult to follow. It is freely annotated with inscribed dates and signatures, forged and genuine, and the prolific output of the great Italian tour of 1826 makes an admirable landmark. We know, at least, that no Italian subject can be earlier in date, though equally one must beware of writing them all off to the one year, as a great many impressions were worked up later at his studio in the Rue St. Lazare. But, lest the problem of resurrecting this Prince Charming of landscape painters should become too simple, it here reverses itself. In the first period our trouble is to say what is a Bonington, to separate his work first from Francia's and then from Huet's or Prout; later, when he has become the centre of admiring imitation, our task is to distinguish what is not a Bonington.

¹ Lord Berners also has a genuine sketch in oil, *A Sailor holding an Oar*, in the same manner, with a date on another canvas at the back, 1820. A painting of *A Bridge over a River*, formerly on loan to the Brooklyn Museum, but known to me only from the reproduction in *Dubuisson & Hughes*, p. 31, is signed and dated R P Bonington 1821. The form of the signature, admirably clear in the plate, is otherwise unknown to me; and one might hesitate before accepting the date as genuine. The *Roadside Halt; Edge of a Wood* (pl. 12), in a private collection, also is known to me only by photograph; it is signed RPB 1820, and so far as one can tell is authentic.

It is a rough and ready rule that between an important artist's life and work there is some correspondence. The neat practitioner, like Stothard, goes in the same style for sixty years of uneventful life. Rembrandt, Raphael, or Constable change their styles in response to spiritual or material crises. Of Bonington we know too little that is intimate to be able to interpret the development and art at the same time. But, as has been said in the biographical chapter, there is no mistaking the change that comes over him after his visit to England in 1825 and again after his journey to Italy. I think it probable that the impulse to revise his opinions and orientation was born at the "English" Salon of 1824. The work done in that year is transitional, sometimes looking forward, sometimes proceeding from the old vein. Then come the wonderful years of the English and Italian tours, coloured by the passion of or for Mrs. Dalton and the sense of approaching death. The ebb of his talent is disturbed by the unevenness that comes of ill-health.

It is best to begin our study of his art through his early work in oil, if only because it gives us the sole certain points of chronology. *The Notre Dame and the Pont des Arts* (pl. 11) has a simple, uncomplicated accomplishment in its construction; it is the plain statement of a moment that has been understood—the Parisian twilight when the cathedral has become a mass rather than a series of vivid architectural perspectives, when the colour is dying from the sky and the Seine, and the little *becs de gaz* will soon be the only visible points; a moment of quiet transition. In the placid sky and water are the elements of which Bonington was later to enhance the beauty. But his technical treatment of the theme is that of the watercolourist. The rendering of the river in broad washes of colour, the flatness of the sky do not belong to oil technique, towards which he makes an effort only in the little dots of impasto that point the street-lamps so effectively and are the essence of the scene. There are two other views of Paris in the same mood and style, one in the collection of Mr. Atherton Curtis (formerly M. A. M. Bracquemond's), and the other, exhibited some years ago by M. Gobin, belonging to M. Strölin.

Bonington's artistic descent from Girtin is perhaps more obvious in these oils than in his watercolours, where Francia's interpretation of that influence is at first more salient. The only oil by Girtin known to me (in Sir George Beaumont's Collection) has much the same qualities

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of charm and technical weakness. I do not wish to suggest that this, or others by him, were known to Bonington, but that Girtin's effect is clearer here for the removal of Francia's trappings. Once perceived, it will be found again and again throughout the early period.

We know from the sale catalogues that Bonington had made attempts in oil before he left Calais, even if we cannot now identify those mentioned. But a few landscapes in public and private collections show characteristics similar to those of the paintings already discussed. At the Musée Magnin, Dijon, is a sea-piece with an effect of departing storm (pl. 7), painted with the same broad and fluid touch, a little empty, one might say, of event and colour incident, but yet conveying an impression well enough. Again, Besançon has a *Marine—mer orangeuse* (pl. 7) constructed and handled on the same principles. In both of them the essentials of a Bonington picture are present though the scale of colour is lower than his achievements a year or two later, they have the subdued freshness of the English watercolour school, which he derived from Francia. The cumulative effect of small local weaknesses in each make me feel that they are earlier efforts—say 1818–19—than the group of Paris views. Presumably they were studio works, built up from pencil or colour sketches made near Calais; at least we may perhaps suppose so in default of evidence that he left Paris between 1818 and 1820. On the other hand M. Gobin has an oil, *Les Deux Moulins sur les Dunes* (pl. 15), rather more carefully worked up in surface and a little more brilliant in general effect, that we should be justified in placing after the Paris group, in 1821, when we know he was touring Normandy, and could have found scenery of this type.

And here we should turn aside for a moment. In the Musée de Picardie, Amiens, is an able and charming sketch of a sea shore with a distant storm cloud, its colours reflected in the sea towards the horizon. It is very much in the spirit of this type of Bonington, the simple, fresh statement of a young man's work. Fortunately it is signed with the initials of Victor Dupré (1818–78), brother of the better-known Jules; and after this warning we can easily see the essential differences—a rather sticky sky, flashier paint in the foreground, and instead of the slatey grey in Bonington's storm cloud a suggestion that Prussian blue has been used. Though it should not deceive one, the picture's unmistakable ancestry has importance for us. Bonington's work, even of his

earliest phases, continued as a force in France well after his death. This picture could not have been done much before 1840; it is reasonably competent. And a French watercolour in the Carnavalet, *Paris from the Quai des Augustins*, gives a parallel. It was formerly attributed to Bonington, but one is saved from any pitfall, not only by the character of the figures, but by the Tricolor flying from one of the buildings, which, as M. Max Terrier pointed out, proves the drawing to have been made after 1830. In its style, however, it recalls Richard's work of 1822.

From this nucleus of early oil-paintings, we can perhaps go still further back to his first beginnings at Calais—*View in a French Town*, belonging to Mr. Arthur Morrison. This is quite obviously an immature picture, but its immaturity differs from that of the work we have already described. Whereas in them the paint was thin and fluid, here we have a boy who feels that you have only got to slap it on thick to succeed. He failed and learnt his lesson, as we know. Yet even in this failure there are the bones of his personal style. I do not stress the choice of subject—that is easily picked up—but the value given to the houses beyond the church. It is to be found again in M. Gobin's *La Bouille* (pl. 16) and in many later works. More obviously suggestive is the emphatic drawing of the shutters on the right; ignore the heavy-handed lack of skill, and the decorative intention could be paralleled in many later pictures, particularly in the Italian scenes. There is a touch of blue in the foreground, that forecasts the full-bodied blue of the mature painter; the figures are squat, as always. I have written of this picture at greater length than its æsthetic importance demands, partly because the attribution of early works is always hazardous. Here, indeed, it is doubly rash, for evidently the picture did not satisfy the painter, who, failing to bring off the effect he aimed at in the shadows under the bridge, has blacked them out. But if my view that this is a Bonington is accepted, its historical importance is considerable, since it must be the earliest yet known. It would suggest, too, a curious pattern in his technical preferences, quite intelligible in view of what we know of his work. After this first failure, his attention was caught, as Delacroix noted, by the Dutch paintings at the Louvre, which partly explains the thinness of his next style, he did not understand their glazing then, but was trying to get its effect. He then reverts to a richer fatter scale of paint, which Wilson and his derivatives in England would

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have used. We find this development in 1823, emphasized in the next year by his acquaintance with Constable's work. Finally he abandons this for good, and the last two years of his life are devoted to his eclectic attempt to combine the virtues of the Dutch and Venetian schools, the surface and transparency of the one and the colour of the second.

These early oils foreshadow the mind with which we shall grow more familiar. Already Bonington has set out on his twofold quest for the beauty of light and the beauties of architecture. Simply and without complication he sets down the departing storm; the violence of the emotional sky does not disturb the slower sea. From the first a certain repose of mind governs his reactions to landscape, for he never tried to whip up romanticism to the highest pitch. Unlike the young Isabey, he does not select the storm on sea and land. His colour scheme is fresh, but not yet brilliant. In architecture he has shown his instinct for the decisive line—not the encircling contour, but the line which conveys at once the decorative effect of a building. And the same qualities are to be found in such early watercolours and drawings as we know.

The first of these, at the Musée Magnin, Dijon, is inscribed in an almost contemporary hand “Par Bonington à Rouen”. The reading of the last word is doubtful, and should it be correct, the subject must be wrongly identified. The tall houses which rise so sharply from the fore-shore and the boats beached on it were never built on the Seine estuary. The character of the scene seems to me to be English, and if this is so, the drawing must be his “Last of England”. The whole thing is very simple and very immature; there are no subtleties of colour, no sureness of drawing, no complexity of design. All the same, the shapes and lay-out of the composition seem to suggest his hand rather than any other's, though the acceptance of this drawing must remain at present a matter of opinion, like Mr. Morrison's *View in a French Town*.

We are on firmer ground with the Louvre drawing of *L'Eglise de S. Wulfran, Abbeville* (pl. 1), of which there is a copy at the Musée de Picardie, Amiens. All the apparatus of early Bonington is here; the attractions of early Gothic and the picturesque half-timbered houses; moreover, a crowd of squat, ill-drawn Normans clatters over the cobbled street. It has great verve, but too many events and too little grasp of the subject, like a good story told by a callow novelist. A view of

Paris with S. Sulpice (pl. 3), in M. Pierre Maurois's possession, has the same virtues and defects—a certain brilliant neatness, but a lack of perspective and a lack of emphasis. One would say that both these drawings came from a hand less well formed than that which painted *Notre Dame and the Pont des Arts*: and therefore they cannot be placed later than 1819. Whether the Abbeville drawing represents a reconstruction of an earlier note—it is of a fair size—or whether it implies an unknown first tour to Normandy, one cannot yet say. But I think it will become clear from the sequence of drawings to be detailed that it cannot belong to the 1821 tour. A large watercolour in Mr. Atherton Curtis's Collection, engraved in 1829 by Reeves, *View of Calais Harbour* (pl. 6), shows the same readiness to accept detail; and the outline of the houses recalls the oil of Paris in the same collection, though the drawing is not yet secure. Similar qualities are found in a watercolour belonging to Mr. C. E. Russell, *Notre Dame and the Pont des Arts*. Nor has the *Part of a Ruined Church* (B.M. 10-38) the decisive touch that would entitle it to a later date; an early inscription, "at Granville, nr. Honfleur", attaches it to the same area of place and time as the Abbeville drawing at the Louvre, but the pencil work is so tremulous that one hesitates before accepting it as genuine.

The most characteristic feature of the *Eglise S. Wulfran, Abbeville*, is the sky, even though the white with which it is heightened has perished a little. The sharp edges and diagonal drift of the clouds are found again in a watercolour, *A Church in Normandy* (Victoria and Albert Museum, P26, 1928, pl. 8), which has by some been claimed as a Francia. Undoubtedly it shows his influence, and the influence of Girtin behind him. But the sky contains features that are too peculiarly Bonington's to be disregarded, and the weaknesses of drawing are those of a hand that is already light without being as yet steady—a lightness that his master never reached. The colour with its grey greens certainly emanates from Francia, and is the best ground, apart from the crowded air of the composition, for assigning it to him. But colour is among the first things learnt by a pupil, a side of the art that is mechanical until it is inspired. A more difficult problem is offered by the *La Ferté*, in Mr. C. E. Russell's possession. The group of houses is strongly Boningtonian, and the straight edge of the washes in the foreground are related to those of the *Church in Normandy*. The sky

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and some rubbing of the foreground suggest that it might have been touched on later. But a point in favour of its authenticity is the inscribed "No. 90" in a script found on several drawings in the Lansdowne Collection. A drawing of this subject was in Bonington's sale, lot 39, 1829. The same tone of greens, greys, and browns occurs in an enchanting sketch of *Boys with a Donkey* (pl. 5), so pervaded with atmosphere that one can only think of Bonington in connection with it. (Besançon, 2379D.)

Two more drawings are immediately suggested as belonging to the same family as the last—*A Cadet of St. Cyr* (pl. 3), in M. Pierre Maurois's Collection, and *A Student* (Besançon, 2374D pl. 4). In both there is a remarkable atmospheric quality about the head, and the entirely natural pose of each has artistic individuality. Neither is consummate, but each is more than pretty. It is worth noticing a trick of Bonington's "handwriting" in both of them, the summary but satisfactory drawing of the shoes, which remains a hall-mark of his work all his life. On the reverse of the Besançon drawing is the copy of a woman's head, perhaps after Rubens or at least his school. Either by instinct or by precept he was already in 1820 absorbing the doctrines of the new school in France, which turned away from the inspiration of the Italians to the study of the freer, more romantic, more colourful Flemings.

None of the works we have so far considered, with the exception of the *Church in Normandy*, belong to the type which so much excited Gros and his students, and kept Corot, then a draper's apprentice, lingering at Schroth's windows till he was late on his rounds. Indeed if Gros made his historic speech in 1820, we are hard put to it to find examples certainly of that year. Two, however, can be suggested—the *Rouen Cathedral from the River* (B.M., pl. 13) and *A Port* (perhaps Dieppe) in Mr. P. M. Turner's Collection (pl. 14). Both are in watercolour over a slight foundation of pencil. The first is accented with a reed pen, and we can safely say that it was done before 1822, when the central spire of the cathedral was burnt. The quality of the watercolour, with a rather granulated finish that seems to hold the light—a trick he learnt from Francia—is the same in each. The colour itself obviously derives from the same source and is related to the *Boys with a Donkey* or the *Student*, while the cloud forms recall the *Church in Normandy*. Of the

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two Mr. Turner's shows the neater and surer draftsmanship, and may therefore be a little the later, a matter perhaps of months only at this stage of Richard's development.

But it was not on technical skill that his appeal to his contemporaries was based. The freshness of cool colour was, indeed, new in Paris, but still more so was the outlook that inspired the choice of subject and accepted an everyday scene. The drawings, though a little crowded, have composition; but they were not arranged by the formula of such Salon classicists as Chauvin or Michallon. Bonington, unlike Turner and Constable, never seems to have passed through a stage of admiring Claude and his tradition, at least not to the point of submitting to it. He was born after 1800. Instinctively and from the first he was a romantic, and from a lover he had now become a student of Gothic. At the British Museum careful drawings are preserved of the mediæval sculpture of Notre Dame; though still a little bony, they are more certain in touch than the early drawings already examined, and they also foreshadow the rich mode of hatching of which he was to be a master.¹

¹ Perhaps it will be as well to deal now with the puzzling album, in which these drawings are kept, purchased for the Museum in the fifties. It is not a sketch-book, but contains leaves cut from several sketch-books, and with the exception of nos. 33, 36, 37, and perhaps 38, I believe them to be genuine. But their origin is obscure. Eighteen out of the thirty-eight bear an old number, and in some cases the same number occurs on different drawings, as thus:

Catalogue No. 4. Ghent, numbered 33.

23. Man on horseback, wearing inlaid armour, numbered 34.
3. Study of a boat, numbered 37.
2. Fishing boats, numbered 38.
16. Knight in chain armour, a sculpture, numbered 39.
12. Two stone figures, Notre Dame, numbered 39.
13. Studies of sculpture, one from Notre Dame, numbered 39.
19. Madonna and Child, study from the same statue as the last, numbered 41.
27. Four studies of armour, numbered 43.
- 7a. A Page's doublet, numbered 43?
- 9a. Seigneur de la Cour de Charles VIII, numbered 43.
24. Four studies of armour, numbered 58.
26. Five studies of armour, numbered 58, on paper watermarked G & R TURNER.
15. Study from Rubens, numbered 59.
14. Study of thirteenth century costume, numbered 72.

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By the end of 1820, Bonington had made his mark with his contemporaries and his master, and in the next three years his talents flower with spectacular rapidity. Yet there is method and a steady line of progress in this speedy development, and the later pictures contain fundamentally the same outlook as inspired the first, concentrating upon the achievement of freshness and brilliance in colour and drawing. We watch him acquiring a full command of oil-painting, and elaborating the resources of watercolour, till he was fully equipped to be for a time the equal and companion of Delacroix; and by examining the diversity of his technical experiments we can rebuild the chronology of this period.

For a year or two he continues to use oil as if it were watercolour. M. Gobin's *La Bouille* (pl. 16) seems in every way a more certain performance than anything so far considered, still unemancipated in

Catalogue No. 7b. Architectural ornament, numbered 72.

- 17. Study of mediæval sculpture, Bruges, numbered 72.
- 11a. Study of a mediæval carved group, numbered 73.
- 19a. Study of a four-poster bed, numbered 77.

It will be seen at once that there is nothing logical about the sequence of the inscribed numbers. Drawings of the first English tour (1825) are sandwiched in between French and Flemish subjects, the latter dating 1822. There are also drawings in private collections with similar numbers inscribed on them, and one would conclude that they only represent the pagination of an early collector's album, were it not that the same numeration occurs among the Lansdowne drawings, all of which were bought at Bonington's sale in 1829.

The remaining drawings in this album fall into similar groups. For instance, catalogue nos. 8b, 9b, 5, 8, 20a are from mediæval sculpture or manuscripts. A shipping study and a note or two of pictures may belong to the Flemish tour (1, 6, 8a). Then a study of armour and a rapid sketch after Rubens on paper with the English watermark G & R TURNER must be dated 1825, and on stylistic grounds we may connect with them nos. 30, 31, 32, 35, 22, 28a, and 10. Perhaps of the same period is the *Girl with a broad straw hat* (11b), while no. 21 belongs to the Italian tour of 1826. Two others, 20b and 34, seem later still.

There is a second album in the British Museum (Catalogue number 11) containing for the most part pencil or chalk landscape drawings on a French paper, several sheets of which bear in whole or in part the watermark "I Johannot" (cursive). The majority of them seem to come from the same sketch-book. Though strongly Boningtonian in character, they are rather the work of a member of the circle. Throughout there is a coarseness in touch and a waste of effort in producing any effect, which are never found in Bonington's genuine work. Only one (4), with colour notes in French and English, seems likely to be by him.

colour, and suggesting in the surfaces of the houses (always an important feature with him) the granulated finish that he was giving to his watercolour. A small point worth noticing is the brushwork of the sky on the horizon, which is a little dragged so that the direction of the paint is clearly shown parallel with the line of the hill. Its effect is somehow to give the illusion of the sky's recession, and it is a device so frequent with Bonington that, while I would not claim it as a hall-mark, his name must always be considered as the possible author of any picture with this touch. Yet the *La Bouille* has not all the flash and freedom of the *Interior of Senlis Cathedral* (pl. 18), a brilliant sketch as light and colour, though the perspective of the retrochoir would not have satisfied him a year or two later. The sunlight on the north wall, coloured by the glass of the clerestory windows is the emotional centre of the picture. It has an interest as one of Bonington's first pieces of pure architecture, and despite the fine light slashes of the brush on the south-east pier at the central crossing, and despite the attempts to enrich the effect with some emphasis on the carved capitals, it is a little empty. Perhaps the austerity of the cathedral did not wholly accord with his instincts. All his sensibilities were aroused in M. Gobin's *Chancel of a Church, with two Monks* (pl. 48), painted two years later, where the varying surfaces of the masonry, carved stone, sculpture, and the whites of the monks' habits are mingled and distinguished with the utmost delicacy. In this picture the masonry itself is expressed with a subtler and more comfortable touch than that of the houses at La Bouille, though the method is basically the same. The drawing, too, is firm and masterly, and a sense of space is preserved in spite of the rich ornament, which obtrudes no more than the decoration of a complicated Bach fugue: it is all seen in mass, just as Bonington in landscape contrived to see the trees and the wood.

Here, however, we are going too far ahead. For in 1822 began a revision of technique. The earlier watercolour method continues in his sketches; the foregrounds of *La Bouille*, of the *Interior of Senlis Cathedral*, and the *Grande Galerie du Louvre* (pl. 19) all have this in common, though in the last it is important to remark a new feature, Bonington's red painted in a low shadow. As has been said, his first idea was to slap the paint on thick, and when that failed he adopted the thinner technique we have just examined. But he did not abandon his first ambition entirely, and

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from the latter part of 1822 for two or three years his canvases are more heavily loaded. An early painting of this type is the *Tour du Marché, Bergues* (pl. 17), in the Wallace Collection. The sky is noticeably richer than the previous pictures in pigment, which is laid on flat and oily; the same is true of the main mass of buildings on the left, where again we see the type of masonry surface, which is now familiar. With these changes in vehicle, a new note appears (or rather re-appears, if we accept Mr. Morrison's picture) in his colour, the vivid Bonington blue; not exploited to the full extent of subtle variation that he mastered later, so that its echoes pervade the picture—but at least it is here. And one might almost say that the reds of the *Grande Galerie du Louvre* and the blues of this picture mean the birth of Bonington the colourist; now he is using positives instead of the cool greys and greens. Are we to surmise that his study of mediæval manuscripts—there are a few of his drawings from them that belong to this year—helped him towards the realization of this more brilliant palette?

For the next two years his paint grows richer. Mrs. Spender Clay's *Marly* (pl. 20), our unique dated oil of this period, is fatly painted throughout, and Mr. Turner's *Rogny sur Seine* (pl. 22), is first cousin to it in handling, though a little more liquid. At this turning point of his style we can perhaps make a distinction between his open-air work and the paintings done in the studio. Compare the two versions of *The Seine near Mantes*, for instance, in the Wallace (pl. 27) and Mr. Turner's Collections (pl. 27). The second is the earlier of the two, possibly as early as 1822, for there is a good deal of the canvas grain showing in the foreground. In the first the brush stroke is noticeably longer and more certain. Whereas in Mr. Turner's picture there is only a hint of impasto, this device is exploited to a greater degree in the other. And in the Picardy and Norman coast scenes of 1823 and 1824 at the Louvre (pl. 35), Hertford House (pl. 37), or in the Bureau Collection (pl. 35), as in the *Heath* in the National Gallery, he extends these experiments with marked success, particularly in studying the effects of sun through mist or the coloured reflections of sunlight from chalk cliffs, building up a rich concentration of paint for the focus of the picture. A studio picture belonging to this class and of very high quality is Mr. Turner's *Pays de Caux, Sunset* (pl. 25), elaborated from a small pencil sketch in the same collection. This was a favourite subject with Richard and we

find him repeating it in a watercolour of intricate skill in the last year of his life (Wallace Collection 708, pl. 149).

Bonington painted as long as there was light in the sky, and he was as skilful with the sunrise as the twilight. M. Gobin has a sketch of *Rouen Cathedral from the River* (pl. 58), a brilliant and sensitive impression of the early light piercing the mist. It will be noticed that the central spire is gone, so that the picture cannot be earlier than 1822, the year of the fire. Though the work is open and rapid, the brush was fully charged with pigment, which was dragged to give an effect of vibrating colour. Again we see the trick of laying the paint parallel with the horizon.

To be didactic in differentiating Bonington's work of 1823 and early 1824 is to pass beyond the reasonable limits of purism. One may feel that of two pictures of this time one is the earlier without being able to advance any argument that is immediately urgent. There is a fair amount of his work that is best dated loosely "1823-4", a category that probably carries down to July, when the Constables at the Salon began to be known in Paris. There are, however, one or two canvases that seem to me to belong to the earlier part of 1824, but it is as well to admit that my reasons for so placing them are that they do not tally with what we know of him in the previous year, nor can they reasonably be placed later.

Among the first of them is M. Gobin's *Chemin Sablonneux, Bords de la Seine* (pl. 33), a finely finished and sensitively conceived picture. By its solidity, by the way in which the whole scene is envisaged in masses, it seems advanced on such pictures as the *Heath* (pl. 24) in the National Gallery, or the *Côtes Normandes* of the Louvre (pl. 35). Its beautifully balanced composition is filled with diffused light and heat. A trick of handling may be noticed here, perhaps for the first time—the trees, and more obviously the tree-tops are painted with an upward stroke, a small point of individuality that must have been, or become, unconscious. It can be seen again in an enchanting sketch of the same date, *Bords de la Seine* (pl. 34), in the same collection. The impression of the scene is rapidly and effectively given; the general lines of the well balanced composition move, as so often with him, diagonally from the right foreground to the left distance; the upward stroke of the brush I have just described is visible in the tree-tops. And, as an argument for

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dating the picture 1824 rather than earlier, we may use the heavy preparation of the unfinished foreground—if indeed it is unfinished, for the moment of the day has been so perfectly seized that nothing more seems necessary to the composition.

In the Wallace Collection *Coast of Picardy* (341) (pl. 37), one finds such a heavy decoration of the foreground with impasto, and such conscious drawing of the horses, that I am inclined to regard it as a studio painting done in 1823 or even 1824 either for exhibition or for a definite commission. A pencil study for some of the foreground detail in the British Museum is sufficiently warm and rich in touch to belong to the tour of 1823.

There is more difficulty in placing exactly the *Boats and Fisherfolk* (pl. 39), formerly in the Simon Collection and now in the possession of Mr. P. M. Turner. Here is something brisk and spontaneous, and full of romantic sparkle. Its spirit seems mature, and it could belong to the 1824 tour to the Pas de Calais and Dunkirk. As a matter of detail, however, we must set against the later date the thinly painted foreground and the dubious drawing of the horse. This is for me emphatically an 1823–4 picture.

The importance in Bonington's career of the English contribution to the Salon of 1824 has already been discussed. He felt its impact as much as did his French contemporaries. Nor do I feel that after this his artistic life has perfect unity. Under the English stimulus, reinforced by a visit to England in 1825, he does indeed produce three of his noblest landscapes—*The Timber Waggon* (pl. 83), *the Sunken Road* (pl. 77), and *The Waggon* (pl. 84). In each splendour of performance, delicacy of perception, and a romantic sense of space and luminous atmosphere are blended by inspiration. The interpretation of the scene is rich and perfect, and yet so full of suggestion that one is not bounded by it. Rather one can in imagination hear the silence fall when the timber waggon has passed out of earshot, or catch the numerous quiet sounds of the heath as the searching wind drops, or sit passively watching the light fade behind the farm house when the cows are in. Only the greater works of art allow one this freedom, and urge one to use it, of going beyond the moment. These three pictures are the concentration of Bonington's art and personality, with all the enrichments of technical and spiritual experience, Constable and Turner included.

They are also the finished expression of his first endeavours. After this anything in his landscape is either repetition or appeals primarily, like the important Italian pieces, from brilliance not from sentiment.

Had he seen in Constable's paintings an intelligence rather than a technique, he would have retained his balance as Delacroix did. But where the introspective Delacroix was intellectually strong, Bonington had less force; and the gods he followed were not those of consciously scientific observation, which compelled a technical result of far-reaching consequences. Instead he fell in love with the emotions of colour, of antiquity, of the Venetian scene, of the subtle, technical combinations which become ambitions in themselves. Is it fair to stress in this connection his new preference for Renaissance over Gothic? Perhaps not wholly fair. And one must add that never did Bonington betray his standard of work even when painting for the pot.

When a man is torn between two contemporary influences, he is less likely to do first-rate work. While Bonington continued to paint fine landscape, under the new stimulus of Constable or Turner, it was Delacroix who turned him aside to the romantic subject picture, inspired from Byron, Scott, or the history of France. This was all studio work, and one has the feeling that even in landscape, apart from his annual sketching tours, he became more and more of a studio painter. Possibly it was less a matter of inclination than of health. Yet this new work has value not only for its dramatic qualities, its superb technique, or the impulse it gave to other painters—the Lavignes, the Leprinces, Roqueplans or Isabeys. As original colour arrangements Bonington's historical pictures must always take a very high place in painting. Diligently as he studied the Dutch, the Flemings, the Venetians, he never lost himself as a colourist; and no one has used his red, his blue, or his slightly metallic green in the combinations he evolved. There have been imitators, but no equals. Except where a medium has betrayed him, his clarity of tint is amazing, his shadows deep and luminous. His importance in the history of painting would always preserve his name for a few students in every generation; but his exquisite sensitiveness to colour and light must assure him a much wider circle.

The development of these qualities is the history of his last years as a painter. The new themes make their appearance first in water-colour, as was natural with Bonington; and thereafter reflect the profit

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he drew from his journeys to England and Italy. Since 1822 he had been steadily increasing the brilliance and clarity of his water-colour, and the range of his technical resources. About 1823 we find him "wiping out" his lights, as in the Wallace Collection, *Fishing Boats, Dead Calm* (700, pl. 30); and this device for giving brilliance to a high light was improved on next year, when he began to "leave out" his lights, that is, to let the blank white of the paper form the high light. Good examples of this are *The Quay, Dieppe* (pl. 31), or *Boats and Fisher-folk on the shore*, both in Mr. P. M. Turner's Collection. All the drawings of these two years, 1823 and 1824, show an almost fantastic manual control. For instance, the suggestion of horizontal reflections in the water is reinforced below the watercolour by parallel pencil lines, touched in so firmly, yet so finely, that it almost needs a glass to find them. The same strength of hand gives the delicate reflections of a mast, broken by ripples, with a lessening of pressure that is mathematically graduated. These three drawings and others I suggest belong to this period as having an accomplishment so much higher than anything we have yet discussed, though still there is a general simplicity of outlook and finish and a lack of complication that seems anterior to the Salon of 1824.

A sepia drawing at Nancy, *A Knight Templar standing by a Gothic Tomb* (1338), seems to be the forerunner of the new historical subject that was to occupy him. With the flash of high lights on the armour, the sharp use of positive line, the thing is highly romantic; and one can only think of Bonington in connection with it, and of the Bonington of 1824, not yet wielding his full technical armoury. It is interesting to compare with it a more elaborate version by L. S. M. Lavigne in the Musée Magnin. The emphasis there is on the accessories rather than on the light; and they are drawn by a hand that was less daringly economical than Bonington's. In the expansion spontaneity is lost.

I would prefer to place the Nancy drawing in 1824 rather than 1825 on account of the general simplicity of handling. Subjects of this type dated 1825, which we may rightly think of as done after his English tour, are as we shall see very much richer. For the English visit, while it expanded his capacity as a landscape painter through a renewed study of Constable and through a first acquaintance with Turner, seems to have turned his mind definitely to subject painting. He took the

opportunity of studying such Rubens's as he could find, as some of the studies in the British Museum suggest and as is proved by the magnificent interpretation—it is far more than a copy—now in Mr. Turner's possession, of the Conversion of St. Bavo (National Gallery 57, pl. 62). The time in England was rich in impressions, nobly set down—the views of *Greenwich* (pl. 66) and *Westminster Abbey* (pl. 68), for instance, in Mr. Turner's Collection. And a point may be mentioned here as material for dating, that for the first time he is using his thumb on the wet colour to give texture, as Turner used to.

The change that comes over his watercolour after this visit is so striking that we cannot fail to connect the two. For by using gum as a varnish for his watercolour, the character of his work is considerably changed. Examples of it, dated 1825, are the *Great Staircase of a French Château* and the *Arabian Nights* (Wallace Collection 696 and 657; pls. 69, 70). In these first instances the gum is used only in the extreme shadows, to which it gives an extra depth, contrasting vividly with the left-out lights of the foreground. In drawings dated 1826—the *Medora* or the *Turk Reposing* (Wallace Collection 749, 750 (pls. 105, 97))—its use is more extensive; though used no less in the dated work of 1827 and scarcely less in 1828, it is combined then with other resources, which will be discussed in their proper place.

Now this technique, which rapidly became popular in France, seems to have its origin in England; and if Delacroix and Bonington were its ambassadors, the point is of importance in the relationship of the French and English schools. The practice was well established in England from the end of the eighteenth century; indeed in 1809 the Old Watercolour Society was obliged to pass the following resolution: "Some difficulty having been experienced by the Committee of arrangement in the Spring Gardens Exhibition, owing to the introduction of a quantity of gum in certain subjects, it was resolved that such a method of painting is injurious to the views of the Society relative to the admission of varnished drawings." Though the use of gum may have been restricted in exhibition pictures, artists in general were not discouraged from its use, which in fact went on for many years, until its tendency to crackle and blacken was recognized. Certainly the Fieldings were using it at this time, and Delacroix wrote to Soulier from England, giving special directions that Augustin was to be allowed

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some of the precious gum-water that Fielding had given him.

This suggests that it was unfamiliar in Paris in 1825. And it is therefore somewhat puzzling to find on the *verso* of the Besançon drawing, *A Student*, which I have placed in 1820, the sketch of a woman's head, possibly after Rubens, done in watercolour heavily varnished with gum (pl. 4). Again there is a drawing in Mr. Turner's Collection, dating about 1822, where a touch of gum is to be found in the shadows. It is, I think, extremely difficult to reject either of these drawings. It would seem, therefore, as if Richard had picked up the method in his student days, conceivably from one of the Fieldings, but that he could not then work it into his style. If this is so, his outbreak into this technique in 1825 is the second stage of the experiment.

In the two dated drawings of 1825 the gum is confined to the deepest tones of the background, against which the left-out lights of the foreground are contrasted. Yellow plays an important part in the colour scheme of each, perhaps a hint of Bonington's association with Delacroix; and we notice that he is now beginning to hatch sparingly with the point of a fine brush, as on the newel post of the *Grand Staircase*—a practice that he carried much further. With some certainty we can attach to these two *A Lady and a Cavalier* in the same collection (732), which is related by a similar proportion of gum and left-out paper, even if as a composition it lacks bite.

To guide us through 1826 we have two dated oriental scenes in the Wallace Collection, *Medora* (749, pl. 105) and a *Turk Reposing* (750, pl. 97), while a third belongs to Mr. C. E. Hughes, *A Bearded Oriental on a Divan*. Gum is more freely used in these not only to deepen the lower tones of the background, but also to strengthen any local darks of the foreground. In the *Medora* fine brush hatching is extensively used for modelling, there is rather more impasto, and more scratching out of the lights than in the *Turk Reposing*, which perhaps may be just the earlier of the two. On similar grounds, some scratched out lights and a heavier use of gum, it may be preferable to date *Lady and Page* (Wallace Collection 676) in this year rather than in 1825. But the *Earl of Surrey and the Fair Geraldine* (pl. 69) makes a difficult problem in chronology. One has as a fixed point Bonington's English visit of 1825, before which he could not have seen Holbein's picture, the origin of the central figure; and a date soon after his return to France is hinted by

the restricted use of gum. On the other hand, in a brilliant open-air scene the painter would have only a limited need for this medium, and we do better to pay attention to the quality of the sky and the grouping of the figures at the head of the steps, which seems a reminiscence of Veronese. These features suggest to me that he had returned from Italy before this charming watercolour was done.

Three watercolour landscapes, certainly of 1825, are free from gum—perhaps an additional reason for placing the *Earl of Surrey and the Fair Geraldine* in the following year. All are English subjects, *Westminster Abbey* (pl. 68), *Greenwich* (pl. 66), and *Park Scene, Sunset* (pl. 67), in Mr. P. M. Turner's Collection—obviously sketches on the spot, freely and boldly handled. In common with the *Grand Staircase of the French Château* they show the trick of using colour with rather a dry brush, particularly in the foreground, so that by emphasizing the grain of the paper the colour is vibrated. Again, his thumb-print hall-marks them all. The *Westminster Abbey* is the most deliberately worked out, with touches of body-colour in impasto, and a little scraping out of the lights. There is a sketch by Delacroix at the Louvre, which must have been made at the same moment as the *Park Scene, Sunset*. We may mention, too, the *Shipping off the Coast of Kent* (the title may not be significant) in the Whitworth Institute, Manchester (pl. 76), as belonging to this period. The extreme delicacy of the drawing and the absence of gum would suggest 1825, though the faint outlining of the wave crests with the point of a knife is commoner in work of a year or two later. However, as the trick was one of Turner's, he could as well have learnt it on this tour; this drawing would then be one of his first efforts with it, for we know that he was already using the knife in watercolour from the *Westminster Abbey*.

A highly finished drawing in M. Gobin's Collection, *Sur les Dunes* (pl. 79), shows traces of gum in the shadows to the left of the group of figures; possibly it was done towards the end of 1825 or early the next year. The effect of the storm-cloud has something of a Constable air to it; and perhaps on these grounds one should incline to the earlier date.

For Constable's influence on Bonington was short-lived, and is on the whole more evident in his oils, as is natural. It is undeniable in sketches like the *Sunset at Sea* (pl. 44), with its dexterous touches of the palette knife, or the *Coucher de Soleil; Mer Orageuse* (pl. 46), which has the

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same daring scheme of reds and orange. The *Timber Waggon* of 1826 (pl. 83), a full-fledged exhibition picture, recalls the *Haywain* in the handling of the middle distance. Bonington's study of the Dutch seventeenth century pictures, which he used for his costume pieces, and their smooth, glazed finish must have fought against the rougher brilliance of Constable's style. And at least by 1825, he had started on historical subjects in oil. *Don Quixote in his Study* (pl. 53) and *The Bride at Prayer* (pl. 54), rapid sketches with dramatic lighting and a genuine Bonington colour scheme, are among the earliest—the first, be it noted, a favourite subject with Delacroix. M. Gobin has also a third, *Henri IV et Gabrielle d'Estrées* (pl. 53), with some passages of knife work that suggest 1825. And in all these three a triangular shadow is to be remarked below the eye. Closely related is one of Bonington's rare flower-pieces, belonging to Mr. P. M. Turner (pl. 55). Unfortunately this admirable work has only a short pedigree; but we know from the sale of 1829 (lot 208) that flower-pieces were executed by Bonington, and here there is no mistaking the hand that combined those reds and blues with the metallic green, and that rapidly painted in the foreground with an open brush. These four pictures are all, I believe, earlier than the carefully finished *Child at Prayers* (Wallace Collection 270, pl. 60). Though the paint of the background is fairly thin, there is rich work and a full surface in the principal figures. The long hands, longer than is usual with Bonington, throw the mind forward to the later watercolour in the same collection, *Souvenir de Vandyck* (688). They symbolize his interest in the Flemings, which reached its highest point in 1825. This painting could be as late as 1826, but makes a general impression that it was done before the Italian tour.

If the foregoing analysis of Bonington's technical career has not been thought to insist too much on the small tricks of style, it will be agreed that all this time his art was in a state of flux. Just as we found a certain pattern in his preference for different textures of paint, so his admiration for Rubens, intermittent and varying in its force, forms the background to this story. After his first initiation into the group of modernists at Paris who set Rubens above the Romans, his faith was strengthened by his tour to Belgium. By the moment we have reached the end of 1825, the end of his closest association with Delacroix, Richard was ready to research into Rubens's artistic ancestry, the Venetian school.

So his journey to Venice was decisive, being perfectly timed. Compare with even the best of his earlier pencil work—say, Mr. C. E. Hughes's *La Vierge Dorée d'Amiens*—any of Lord Lansdowne's Venetian studies. Where hitherto have we found such daring contrasts of light and shade, set down with such economy and such noble assurance? His control of the pencil had always been remarkable for its mechanical dexterity, but now his line is significant, creative and not decorative. These sketches are played *con brio*. Dazzling, complete, and yet tender to the golden palaces, they never lapse into the purely picturesque. Oils and watercolours have the same sparkle, which makes the Louvre *Vue du Parterre d'Eau, Versailles* (pl. 85), one of the great landscapes of the early nineteenth century.

The effect on him of the Italian tour was emotional rather than technical; for I think that with Bonington colour and light were always the emotional element in art, and it is primarily in colour that the first developments are to be seen. He learnt to make a colour the essence of his perspective, filtering it through a picture in varied tones, as in Lord Glenconner's *Boulogne Fishmarket*, complicating the pattern with contrasts of a vivacity beyond the reach of imitators. Such subtleties are most evident in his finished work, that he calculated and prepared with infinite attention. For the *Henry IV and the Spanish Ambassador*, apart from a watercolour study with a variant composition, there is a sheet of preparatory sketches for the figures. *The Doge's Palace* (pl. 128), a watercolour in the Wallace Collection (656), is developed with variations particularly in the foreground from the first sketch belonging to Lord Lansdowne. There are pencil notes for the *Colleoni Statue* (Louvre), and for the *Institut from the Quais* (British Museum), and no doubt many others await recognition. But the change of outlook is just as clear when he was working on a smaller scale. The *Amy Robsart* of the Ashmolean Museum (pl. 120) and the *La Declaration* of M. René Longa's Collection (pl. 124), both to be dated about 1827, have an opulent and challenging freedom that is absent from the earlier *Child at Prayers*. Neither has *L'Espace*, at the Musée de Rheims, a study of morning light on a hilly landscape, the magnificence of Mr. Morrison's *View from a Terrace* (pl. 90). Only a few months can have separated these two; yet Richard was so acutely receptive, that a new stimulus would alter his method of approach in a moment.

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He also gained from the study of the Venetians a bigger conception of a picture. Two drawings entitled *Le Lavoir*, one in M. Gobin's Collection, the other in the Louvre, have a largeness that reminds one of Claude (pl. 112). It is interesting to remark the colour-notes on the latter, as if Bonington had meant to develop a canvas from it. Even in his simpler sketches there is a greater depth in the sky; the stronger force of colour replaces the need for minor incident. The *Colleoni Statue* (pl. 129), the *Castelbarco Tomb, Verona* (Mr. P. M. Turner, pl. 131), the *Institut from the Quais* (pl. 134), and the *Quais des Augustins* (M. Lévy, pl. 133) all have this large handling, which gives grandeur without destroying illusion of detail. Drawings of this class, composed from notes made on the spot, show wide technical resources. Gum is used, lights are scratched out and then overpainted, the paper is left out, a substratum of pencil and contrasted wet and dry washes are all brought into play. The period of 1826-7 is for his outdoor scenes in watercolour his freest; there is never a studio smell about them; and the subtleties of technique are always properly subordinated to the wash, which should always be the most engaging feature of a watercolour.

His realism, of which most romantics have a germ, saved him from capitulation to the charms of pure technique. There is, it is true, more than one lapse. The National Gallery *Piazzetta* (pl. 145), for instance, compared with the *Piazzo di San Marco* (Wallace Collection 375, pl. 94), is hard; it overflows with ability, and did indeed *épater les bourgeois* of its day. They recognized the brilliance of his grouping; the arrangement of his crowd scenes was a side of his art that appealed most to his contemporaries. Byron and Turner had revived the standing of Venice as a romantic city, and until the charms of the Moors and Spanish bandits captured the public in the 'thirties, a Venetian view was a safe seller at an exhibition. That the painters based their interpretations of Venice on Bonington's naturalism—Turner's crowds never chattered as Bonington's did—is the best proof of his influence. It touched all the best second-raters of his generation—Holland, Callow, Prout, Pritchett, Stanfield, Roberts and the rest. But near as they came to his performance, never did any one catch at the same moment both his gift for colour and his gift for the single stroke of the brush or pencil.

Deciding features of authenticity must be the palette, the figures, and the control of line, with its correlative, the ability to compress

detail into some sort of shorthand. A painter whose work is best differentiated on the first two grounds is Pritchett. His buildings and sky, though they have luminosity, are always a degree less lively in light, and a little greener or greyer in tone, as in the *Canal Scene* at the Whitworth Institute or signed Venetian views at the National Gallery of Ireland (746), and whose rather theatrical groups of figures have a larger proportion of brown. In architectural detail, particularly in the dash of colour that breaks the surface of a stuccoed wall, his line is always heavier. Clarkson Stanfield and David Roberts fail in expressing their detail. Neither is so vivid as Bonington, the first being too empty and the second too full. Yet their dated work of the early 'thirties, of which there are good examples at the Victoria and Albert Museum and at Manchester, proves the extent to which they had studied and made use of the Boningtons each bought at the sale of 1829. Holland has much of the colour, though he runs too much to the yellows, but never the line. Scarlett Davis gets the nearest to Richard's conception and feeling for line and atmosphere, but his tonality is blonder and fundamentally he is clumsy-minded. Prout and Callow have their own heavier individualities in line; they deal with the skin rather than the bones of architecture, and never show the brilliant sensitiveness in colour that was his supreme gift.

Bonington returned from Italy in the summer of 1826, fired by the great Venetian compositions to devote himself to the historical subjects. To pay for the leisure to paint them he needed money, and undoubtedly produced some pot-boilers. Italy was still a fresh and sacred subject that evoked all his power, as he worked from notes in his studio. The new love was eclipsing the old; and some of the commissioned scenes are no more than sound routine—for instance, the versions of the *Boulogne Sands* or a canvas like the *Place des Molards, Geneva* (Victoria and Albert Museum, pl. 121). Only such a dull town could have inspired so dull a picture. Yet it has all the marks of the painter's hand—the finely drawn lines of architectural detail, the squat, talkative figures, and above all the colour. Never before this has there been anything boring in his landscape. And perhaps it was not entirely the fault of the subject, but that his health was wearing thin. The few portraits of him tell the story of his decline from the fresh-faced young man of 1822 or 1823 in Colin's drawing, then grown, two years later,

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sharper of feature in a sepia drawing (M. de Lajudie), to an unhealthy puffiness in the self-portrait of 1825 in the collection of M. Renand. In fact his quality as a painter was no longer constant—an added difficulty in identifying his work. While he was preparing the brilliant *Henry IV and the Spanish Ambassadors* (pl. 123) or the *Anne Page and Slender* (pl. 95), both consummate examples of his art, enthusiasm and the intermittent optimism of his disease would overcome the lethargy of illness, which a repetition landscape could not dispel. At the other end of the scale from these great pictures are two pencil sketches *Cottage by a Gate* and *Landscape with figures* where despite the feeble touch the character of the hatching and of the tree-drawing and the sense of atmosphere make it hard to mention any name but his. And I would say, too, that the *Old Church, Chelsea*, in the Tate-Gallery (pl. 137), shows weaknesses that are equally attributable to ill-health.

It is by no means easy to provide a reasoned chronology for the years 1826–8. He was covering so many fields of painting and tackled his problems in so many different ways. The direct advance that was traceable in his formative period is over. His interiors dated 1827, *the Antiquary* (pl. 140) or *the Letter* (pl. 140), show a heavy use of gum, the heaviest of his career; and the trick of overpainting a scratched out light does not, I think, occur in any dated work of 1826, whereas it is found in dated work of 1827 as well as in such drawings as the *Colleoni Statue* or the *Palazzo Maffei, Bologna* (Victoria and Albert Museum, pl. 132), which on other grounds must be referred to this year. Two other tendencies belong to 1827 and 1828 rather than earlier. The hatching of the flesh with a fine brush point, which has already been remarked in the *Medora* to a slight degree, is carried much further in the Louvre *Odalisque au Palmier* (probably 1827, pl. 138) and in the Wallace Collection *Odalisque*, dated 1828, which has more than a hint of Correggio. Certainly from 1827 we may date his practice of stippling, and it might be suggested that on his English tour of 1827 Bonington saw some more of Turner's work of the type of the Roman views in the British Museum. The complicated stipplings of some Venetian scenes, simple enough in their general effect though rich, undoubtedly derive from Turner. *A Venetian Scene* (Wallace Collection 674, pl. 152) has the first suggestion of middle age in a young man; it is

such impeccably good taste; the balance of technical performance and spiritual alertness is perfect. Of the same date, or even a little earlier, is Mr. Turner's *View on a River*, and the richly stippled *Rouen* (pl. 101) at the Wallace Collection. The romantic *River and Castle*, a study for the picture in the Montpellier Museum, though it reflects a facet of Turner's work, suggests in its simpler forms that it was done soon after the Italian journey. In his last watercolours Bonington developed the stippling method still further. The *Pays de Caux, Sunset* (Wallace Collection 708, pl. 149), and *The Undercliff* (pl. 150) at Nottingham, which Mrs. Bonington certificated as his last work, are far more than technical achievements, though their ability is not obtrusive. Carefully and beautifully built up, they both have poetry, even if the lyrical quality of his first work has gone.

The same difficulty exists in determining the stages of his progress in oil during these years. The general trend of his outlook is perhaps the governing factor and has already been discussed. The process of simplifying his surface, which may be said to have begun in 1826, is gradually completed after his return from Italy, *Henry III and the English Ambassadors* (pl. 147), being perhaps the finest example of his latest phase. There is less impasto and more glazing than in the *Henry IV and the Spanish Ambassadors* of the previous year. So far as one can judge from a photograph, the Boston Museum's *The Visit, or the Use of Tears* (pl. 127), belongs to 1827. The figure of the old woman was a favourite with Bonington and with his contemporaries. She reappears again in *Meditation* (Wallace Collection 668, pl. 116), and was also copied by Roqueplan in a drawing in the same collection. The Boston subject was repeated at least twice, if not by Bonington at least by someone working close to his style.

The latest pictures and drawings seem to me to appeal less by line than the work of 1827. This is certainly true of *The Undercliff* and the *Pays de Caux*: and line plays only a small part in Mr. Dudley Wallis's *Venetian Canal, Sunset* (pl. 146), which bears a scratched date "July/28"; its theme is a reminiscence in colour. We know that he used a brush in his last months whenever he had strength to lift it, and a feeble touch here and there is now as likely to prove authenticity, as it is certain to disprove it in work two years earlier. Illness would explain the quality of the Louvre *Old Houses in the Rue Ste. Veronique, Beauvais*, which might

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almost have been done on his last journey to die in England. *The Staircase* (pl. 153) at the Whitworth Institute falls in the same category. On similar grounds I should prefer to read the truncated date on *La Siesta* (Wallace Collection 726, pl. 151) as 1828 rather than 1826. Moreover, we do not know that he undertook any work for James Carpenter, the Bond Street dealer, from whose collection the drawing descends, before 1827, whereas he was fully engaged for him and fretting over uncompleted commissions in 1828. The pencil work below the water-colour resembles that in another drawing with an obscurely written date, *Lady and Cavalier* in Mr. P. M. Turner's collection (pl. 138). Here again, I think, that on stylistic grounds 1828, and not 1826, is the preferable reading.

It is from Bonington's work, thus far dissected and reviewed from a technical and historical point of view, that we must corroborate the idea of his personality I have already attempted to sketch from the contemporary sources known to me. The quick and sensitive reaction to the scene corresponds with his reputation as good company; the man who catches at once the mood of his companions is always a social success. And his landscapes have very much this sort of easy, felicitous charm, flattering your perceptions, pricking your emotions, but not straining the intelligence. It was told me as hearsay, by a friend of the late M. Dubuisson, that the destroyed Bonington letters described in the freest detail the promiscuity of his relations with women. We know for a fact that he shared Mlle. Rose with Delacroix, and perhaps Mme. Dalton, too. These easy physical passions can give us at the best a certain purity in creative work—but never without some stain of facility. All his friends and critics have remarked the fantastic dexterity of his hand; depth of feeling is not stressed.

He was, indeed, given all the talents but one. When he attempts his grand ambition, the history picture, he is betrayed by a lack of force and a lack of intellect. He offers all the trappings, like a really able period decorator, and presents them in a colour that beguiles our attention from the real emptiness of the scene. *Anne Page and Slender*, *Leicester and Amy Robsart*, *Francis I and Marguerite of Navarre*, or the Henrys and their Ambassadors have not the disturbing tang of mental originality, that persists in art independent of epoch. He did not create this genre, but practised it more perfectly than anyone else. Delacroix

soon had enough of it; but it served the lesser painters of France and England for a generation. This is the ultimate measure of his importance as a creator of the scenes by which he hoped to be judged.

But an artist is not always his own best critic; and Bonington perhaps found colour so simple a problem, that he never realized how his solutions, to him so easy, enlightened and stimulated his contemporaries. The unself-conscious brilliance of it and of his drawing must have been endearing and amazing to his friends. It seduced the affection of the connoisseurs to a new type of landscape and a new scale of colour. And in this way Bonington, a ruthless worker, a dandy, a saver and a spender, a fly-by-night mediævalist, holds a secure place in the history of European art.

III PORTRAITS

PORTRAITURE has been practised by most painters at some time in their careers as a source of income. Luckily for Bonington, he was always able to extract a living from the side of art he preferred, and he never knew the necessity for drudgery of this kind. Yet from time to time, out of friendship, one may imagine, or from curiosity, he would paint a portrait in oil or watercolour. But if I have reserved them for a separate study, as something eccentric to the general line of his interests, it does not mean that the same features of surface and palette are not found in them.

It is not surprising that the sale catalogues should contain few references to his portraits. A portrait is, as a rule, painted to order or given away to the sitter; it infrequently remains on the artist's hands. There are, however, ten entries of this kind,¹ mainly described as studies or sketches, which attest occasional activity of this sort. None of them tally with any portrait I have seen.

The majority of those known to me are quite small, except seven major works—*La Vieille Gouvernante* (Louvre 1803 bis), *Portrait of the Artist and his Mother* (Mr. F. H. Clarke), *Portrait of a Man, A Chinaman,*

¹ 1829; lots 163, 166. 1834; 94, 135. 1838; 106-9, 116.

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The Jockey, and *A Man in a Top Hat*, all in Mr. P. M. Turner's Collection, and *Portrait of a Lady* (Mr. Dudley Wallis). The *Artist as a Boy* at Nottingham must, I think, be rejected, though the later *Self-Portrait* (?) there may be admissible.

The earliest of these must be the *Vieille Gouvernante* (pl. 29); the very fat paint, characteristically dragged with the brush, has strong analogies with the landscapes of 1823. It cannot be regarded as an altogether satisfactory picture, and its dark tone has somehow a suggestion of Opie, who was the rage in Bonington's youth. At Epinal is a little portrait (pl. 28), not comparable with the ambitious scale of *La Vieille Gouvernante*, hardly more than a landscape with figure. A young man sits against a bank, with a background of woodland, which is indubitably Bonington's work; the attitude, charmingly natural, is easily brushed in. The cool greens and greys of the landscape belong to the palette of 1821-2. The freedom of the sketch suggests the later date, and we may mark as a characteristic point the drawing of the shoe, which may be compared with the *Student* and *Le Jeune St. Cyrien*.

Unfortunately, Mr. Clarke's portrait is known to me only by photograph; one would judge it to be smoother in finish than *La Vieille Gouvernante*, which tends to confirm the early date suggested for the latter. Once more the feeling of the thing is essentially natural; he has seized a momentary pose with the same precision as he did a moment of landscape. A change of outlook to a rather more conscious artistry is seen in the watercolour at Besançon of the *Comte de Forbin* (pl. 81), who organized the Salon of 1824, and through whom Bonington was presented with the gold medal. Apparently a more important work was contemplated, for the drawing is inscribed in a roughly contemporary hand—"Esquisse pour le portrait du Comte de Forbin". Whether it was executed or not, I do not know. Here is a more romantic mood, and a hint that he, like Delacroix, had seen and admired Lawrence at the Salon. This charming and carefully finished sketch shows traces of gum in the background; and its combination with the broad, sharply-edged washes point to a date at the turn of 1824-5. The drawing of the hand and the red of the books and the background curtain are wholly typical.

The same features on a larger scale appear in Mr. Turner's *Portrait of a Man* (pl. 46). Here the colour is an all important element for the

attribution. The browns and low reds of the books and chair-back have many parallels in pictures of undoubted authenticity, such as the *Henry IV and the Spanish Ambassador*, or the figure groups of the Venetian scenes at the Wallace Collection or the National Gallery. The dark bluish green of the coat and the lights on it are those of Marguerite de Navarre in the Wallace Collection picture. One could indeed quote many others, in which these personal colours are found in similar combinations, which were not achieved by other painters. Particularly in the modelling of the head, the brushwork with the lighter impasto of 1825 and the drawing of the hands again suggest Bonington as the author of this fine and thoughtful work.

Of very much the same date is Richard's *Self-Portrait (Frontispiece)* belonging to M. Renand. He is seen at the easil, and his palette shows that he mixed his own red, for a bottle of the pigment, ready ground, is prominent. As if to give us the key to his work, the brilliant red is used for the neckcloth, and the tiny pinkish reflections round the mouth are in the same scale. His deep blue-green coat is an exquisite and brilliant piece of colour and execution. The whole is full of subtle detail, such as the sparkling delicacy with which the hair is painted. In the background large canvases with figure compositions are suggested, not so as to be identified, but enough to make one wonder if this is not the painting room which he shared with Delacroix. The style makes a date possible between his return from England and his departure for Italy.

For all its small scale, this is a highly finished work; and we may place near it two portrait sketches—*A Woman Painting* (pl. 63), and a sketch apparently after Gérard's *Empress Josephine* (pl. 62), respectively in the Collections of MM. Renand and Marillier. The colour scale of the first is the same as in the *Self-Portrait*, with points of brilliant impasto for such details as the handle of the parasol, recalling the decoration on the spines of the books in Mr. Turner's *Portrait of a Man*. Though a little fatter in paint—due probably to its being painted on millboard, not on panel—it is of much the same date as the *Self-Portrait* and the fresh impression of Gérard's *Empress Josephine*; Delacroix's respect for the painter as one of the older generation who was capable of natural vision in his art supports this dating. In this sketch one may pick out at once the red of the sofa, the blue of the lady's ribbon, the drawing of

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her wrist, and the painting of the fruit on the right. The landscape background claims its author.

Slighter pieces of approximately the same time are the watercolours of *Newton Fielding*, dressed as a “chasseur”, in M. Marillier’s Collection, and the *Henri Monnier* (pl. 81), belonging to Mr. Atherton Curtis. Both are outdoor scenes; the watercolour is touched with gum, and the faces are lightly hatched with a fine pointed brush rather in the manner of the *Medora*. On the back of the *Henri Monnier* his nephew noted that it was done in 1824, when the two painters were together at Gros’s school (*sic*). We need not, however, stress a date that is in part inaccurate, for the drawing seems otherwise more related to the landscapes of 1825–6.

Of the remaining portraits all are on an important scale. The most difficult is the *Self-Portrait* at Nottingham, which I am inclined to think is genuine though wrongly identified; the length of the face and neck and the rather narrow forehead do not seem to tally with other representations we know. The most characteristic passage is the painting of the hair, the lights of which recall those in M. Renand’s *Self-Portrait*. That they have not the same subtlety may be due to the difference in scale. But in the *Chinaman*, *The Jockey* and the *Man in the Top Hat* we have something of a major quality. In them we seem to have reached a later period of accomplishment, probably 1825–6. The surface is quieter; there is less impasto in the *Chinaman*, and virtually none in the others. On the other hand, Bonington is glazing the flesh tones freely and ably. As usual, the colour scheme is the obvious key to the solution; the characteristic green of the Chinaman’s coat and the red button at the top of his hat is a seal.

Of higher quality than any portrait so far considered is *The Jockey*, who wears the colours of the Duke of Richmond. It has a moving simplicity of statement that makes for great portraiture. It is a piece of fine painting; for the surface is wonderfully diversified by the character of the brush-stroke, glaze and impasto, and by the contrast of rich and thin pigment. Everything, the canvas and the racing colours, point to its having been done in England; the richness of the paint precludes his second visit in 1827, and we are safe in concluding that 1825 is the correct date.

Half way between *The Jockey* and the *Man in the Top Hat* is Mr.

Dudley Wallis's *Portrait of a Lady*. The sitter is obviously Italian and the picture may safely be dated during the Italian tour. The horizontal lights on the silk dress find a parallel to those in the *Chinaman*; the painting of the background echoes *The Jockey* stroke for stroke. The gold chain recalls that in the *Woman Painting*; the red shadows of the flesh are characteristic of this later group of portraits. It is a dashing piece of work, the lights in the hair being boldly and effectively put in. For the historian it once had the merit of authentifying all these portraits. Its previous owner, who bought it thirty years ago in Glasgow, noted a signature "R.P.Bonington" on the hem of the handkerchief; but alas, a warehouse catastrophe destroyed this valuable document.

Closely related to *The Jockey* in the painting of the hair and to the *Portrait of a Lady* in the dignified set up of the picture is the *Man in the Top Hat* (pl. 99). Its splendid design, which comes near being a romantic Ingres, leaves one again wondering what would have happened if Bonington had lived. After comparatively few attempts in the genre, he had shown himself capable of producing a work in it that has permanent importance. For it has not only beauty of paint, but the penetration of the great portraitist. The spirit of the dandy, for which Bonington like Delacroix had something of a flair, is interpreted by an eye that criticizes its French manifestation from a faintly English angle. Any problems of its authenticity are resolved at once by the landscape and cloud-forms, before the flesh painting is considered. At a moment when it was interesting to have found some portraits by Scarlett Davis, an attribution of this picture to him was canvassed privately. It would, however, be difficult to substantiate the quality of the sky and the light cloud-forms except from a Bonington of 1826. And in addition the landscape has a warmth of tone and a sureness and subtlety of handling that the clumsier Davis never reached even in his masterpiece, the *Interior of Amiens Cathedral*, in the Tate Gallery. Moreover, throughout the picture we meet in their proper combinations the Bonington greens, greys, and reds. And, if we are to disregard the Bonington palette, which he symbolically offered us for consideration in his self-portrait, we may as well resign from the unequal struggle of maintaining that he had any artistic personality, and create instead some fabulous *Amico di Ricardo*, who, of course, painted all his best pictures.

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IV. LITHOGRAPHS, ETC.

It was inevitable that Bonington should try his hand at the new black and white medium, that was so popular with the artists and the public of his generation. For many of them lithography was a pot-boiling business. Delacroix had been accepting work from the papers since 1820 to supplement his meagre income; but it seems as if Richard's first attempts in 1824 were not commissioned, but a private venture of his own.

The greater number of his lithographs consists of illustrations—to the Normandy and Franche-Comté volumes of Baron Taylor's *Voyages Pittoresques dans L'Ancienne France*, to Pernot's *Vues Pittoresques d'Ecosse* (1826), to the *Voyage Pittoresque dans le Brésil* by Maurice Rugendas (1827) and to the *Contes du Gai Savoir*, published in 1828. MM. Bouvenne, Beraldi and Hughes have catalogued his work, and more recently Mr. Atherton Curtis has published some unrecognized states and stones in his new catalogue, which provides for the first time a chronological order for the prints, based on documentary evidence. This shows that the first to have been published was the *Restes et Fragmens d'Architecture du Moyen Age* in 1824, part of the work having been done in 1823. Richard probably had a share in the profits of the plates, which came out simultaneously in Paris and London (his first effort to get himself known here), as his name appears on the list of vendors.

It was expressly stated that these lithographs were from his own designs; and it is fairly safe to assume the same—there is proof in some cases—of the Normandy Views published by Taylor in 1825, though three of the four plates are dated 1824. But four of the Franche-Comté views were taken from originals by Ciceri, Vauzelle, and Baron Taylor himself, and it has not yet been decided whether the remainder were from his own sketches. Four of these are dated in the underlines 1825, and 1827—the date of publication, is given in the underlines of the fifth print. Now, we do not know that Bonington was ever in the Franche-Comté except on his way to and from Italy in 1826; and it has therefore been argued that at least those prints dated 1825 must be translations from other men's drawings. This is no more than an argument from silence. But it must be noticed that two of these five subjects—*Façade de l'Eglise de Brou* (C. 23) and the *Vue Generale du Château d'Harlay* (C. 27)—repeat the localities of the prints after Vauzelle and Taylor. The original drawing for a third of them, *Vue d'une Rue des Faubourgs de Besançon* is so weak and slight that its attribution must be doubted (B.M. 11-38). With the fourth dated 1827, the *Eglise de l'Abbaye de Tournus* (C. 22) is left as the likeliest support for a theory of a journey to the Franche-Comté before 1826.

From the experience gained in these first plates came the greater solidity of his later work, in which he exploits to perfection the velvet qualities of lithography. Both the Scottish and Brazilian prints are noticeably more romantic than his usual level. In drawing his own romanticisms on the stone, he was a little more reserved; and the *Cahier de Six Sujets*, published late in 1826, makes a valuable contrast. Some of their themes were repeated in water-colour, perhaps an indication that the prints won some popularity.

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In quite a different vein are the illustrations to the *Contes du Gai Savoir*, done with a pen on the stone half in imitation, half in caricature of mediæval drawings. There is an entertaining sparkle about them, which explains Richard's popularity as a companion. The book was illustrated in collaboration with Henri Monnier, an artist friend of some standing, whose portrait by Bonington is in Mr. Atherton Curtis's collection.

Besides his lithographs Bonington executed at least one etching—*Bologna* (C. 62). In its first state, the only one where his work survives intact, it is extremely rare; T. S. Boys touched it up for publication by Colnaghi's just after Richard's death. This is the only etching certainly by him. Four soft-ground etchings are rejected by Mr. Hughes but accepted by Mr. Curtis (C. 63-65). The first, *Vue de Verona*, is at least in the style of the *Bologna*. The arguments against it are first, that it bears a false date, 1824, if we agree that 1826 was the date of his first visit to Italy. Moreover the line is insensitive, in places almost harsh, compared with the *Bologna*. In favour of acceptance is the provenance of the only example known—the collection of Baron Triqueti, a contemporary of Richard's, who considered it as his work. Mr. Curtis also contends that our knowledge of his tours is too slight to rule out an earlier visit to Italy, and that the false date could have been added later. Of the other three, all of which come from the same source, the *Tourelle de St. Paul* (?) (C. 64) seems to me too fussy to be acceptable, though *Un Calvaire* (C. 65) is so closely related to Bonington's late pencil work that it could be genuine. *Bâateau de Seine* (C. 66) has the same simplicity and sense of atmosphere as *Un Calvaire*.

There is too little to judge Bonington as an etcher. One can only regret that he took to the medium so late, since an artist with his sensitive touch must have succeeded. In lithograph he takes a high place; his command of tone values and his grasp of them as the essential of a composition put him ahead of the other landscape practitioners. And while his art in general is neither wholly French nor wholly English as a lithographer, and especially in his first plates, he seems to me to belong definitely to the French School.

LIST OF LITHOGRAPHS BY BONINGTON

The following list gives the order of Mr. Atherton Curtis's chronological catalogue of the lithographs and prints; references are made to the catalogues of Beraldi (Ber), Bouvenne (Bou), and Hughes (H).

LITHOGRAPHS

1. Dunkirk (Ber. 62, H. 48)
Restes et Fragmens d'Architecture du Moyen Age 1824
2. A Gothic Doorway (Bou. 37, Ber. 43, H. 28)
3. Architecture du Moyen Age (Bou. 15, Ber. 16, H. 17); title page
- 3a. Hospice de Charité First described by Mr. Curtis

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4. Abbeville from the Calais Road (Bou. 19, Ber. 20, H. 21)
5. Beauvais; House in the Rue Ste. Veronique (Bou. 21, Ber. 22, H. 23)
6. Bergues (Bou. 16, Ber. 17, H. 18)
7. Caen; Church of St. Sauveur (Bou. 22, Ber. 23, H. 24) Plate 155
8. Caen; House in the Grande Rue St. Pierre (Bou. 18, Ber. 19, H. 20)
9. Château d'Harcourt, Lillebonne (Bou. 17, Ber. 18, H. 19)
10. Rouen Cathedral (Bou. 20, Ber. 21, H. 22)
11. Rouen, Palais de Justice (Bou. 23, Ber. 24, H. 25)
12. Rouen, Fontaine de la Crosse (Bou. 24, Ber. 25, H. 26) 1827
13. Abbeville; A Doorway of St. Wulfran's (Bou. 34, Ber. 26, H. 27)
14. Morning (Bou. 36, Ber. 45, H. 46)
15. Gothic Doorway of a Half-timbered House (Bou. 38, Ber. 44, H. 45)
- Voyages Pittoresques et Romantiques dans l'Ancienne France*
16. Rouen; Rue de la Grosse Horloge (Bou. 10, Ber. 1, H. 1)
17. Gisors; Church of St. Gervais and St. Protails (Bou. 11, Ber. 2, H. 2)
18. Vernon, Tour aux Archives (Bou. 12, Ber. 3, H. 3)
19. Evreux; Tour du Gros Horloge (Bou. 13, Ber. 4, H. 4)
20. Evreux; Windows of the Apse of St. Taurin (Bou. 14, Ber. 5, H. 5)
21. Pesmes (Bou. 1, Ber. 6, H. 6) 1825
22. Tournus; The Abbey Church (Bou. 2, Ber. 7, H. 7) 1825
23. Brou; Front of the Church (Bou. 3, Ber. 8, H. 8) 1825
24. Brou; Tomb of Marguerite de Bourbon (Bou. 4, Ber. 9, H. 9) 1825
25. Pierre de Vaivre (Bou. 7, Ber. 12, H. 10) 1827
26. Cross at Moulins les Planches (Bou. 8, Ber. 13, H. 11) 1827
27. Château d'Harlay (Bou. 5, Ber. 10, H. 12) 1827
28. Château d'Harlay (Bou., p. 10, Ber. 11, H. 14) 1827
29. Château d'Harlay (Bou. 6, Ber. 11, H. 13) 1827
30. Street in the Outskirts of Besançon (Bou. 9, Ber. 14, H. 15) 1827
Plate 155
Vues Pittoresques de l'Ecosse
31. Edinburgh from St. Anthony's Chapel (Bou. 50, Ber. 39, H. 32) 1826
32. Edinburgh from the Calton Hill (Bou. 41, Ber. 30, H. 33) 1826
33. Old Gateway at Stirling (Bou. 47, Ber. 36, H. 34) 1826
34. Doune Castle (Bou. 42, Ber. 31, H. 35) 1826
35. Loch Tay (Bou. 49, Ber. 38, H. 36) 1826
36. Brackline Bridge (Bou. 51, Ber. 40, H. 37) 1826
37. Glenfinlas (Bou. 44, Ber. 33, H. 38) 1826
38. Loch Lomond (Bou. 46, Ber. 35, H. 39) 1826
39. Argyll Castle (Bou. 43, Ber. 32, H. 40) 1826
40. Bothwell Castle (Bou. 45, Ber. 34, H. 43) 1826
41. Old Tower near Lanark (Bou. 48, Ber. 37, H. 44) 1826
42. The Gibbet (Bou. 53, Ber. 42, Ber. 41) 1826 Plate 156
43. The Duel (Bou. 52, Ber. 41, H. 42) 1826
Set of Six Figure Subjects
44. Le Repos (Bou. 28, Ber. 47, H. 49) 1826
45. La Prière (Bou. 29, Ber. 48, H. 50) 1826

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46. La Conservation (Bou. 30, Ber. 49, H. 51) 1826 47. Le Silence Favorable (Bou. 31, Ber. 50, H. 52) 1826 48. Les Plaisirs Paternels (Bou. 32, Ber. 51, H. 53) 1826 49. Le Retour (Bou. 33, Ber. 52, H. 54) 1826 <i>Voyage Pittoresque dans le Bresil</i> 50. Banks of the River Das Velhas (Bou. 26, Ber. 28, H. 30) 1827 51. Rio Janeiro; Entrance to the Har- bour (Bou. 25, Ber. 27, H. 29) 1827 Plate 156 52. Mouth of the River Caxoera (Bou. 27, Ber. 29, H. 31) 1827 53. The Storm (Bou. 40, Ber. 46, H. 47) 1827	<i>Les Contes du Gai Scavoir</i> 54. Title Page (Bou. 54, Ber. 54, H. 56) 1828 55. First Headpiece (Bou. 55, Ber. 55, H. 57) 1828 56. Second Headpiece (Bou. 56, Ber. 56, H. 58) 1828 57. Third Headpiece (Bou. 57, Ber. 57, H. 59) 1828 58. Fourth Headpiece (Bou. 58, Ber. 58, H. 60) 1828 59. Sixth Headpiece (Bou. 59, Ber. 59, H. 61) 1828 60. Eighth Headpiece (Bou. 60, Ber. 60, H. 62) 1828 61. La Villageoise (Bou. 39, Ber. 53, H. 55) 1828
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ETCHINGS

62. Bologna (Bou. 62, Ber. 64, H. 63) 1826-27 Plate 157	63. Verona (Bou. 63, Ber. 65, H., p. 146, 1).
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DOUBTFUL ATTRIBUTIONS

64. Tourelle de l'Hotel de St. Paul (Bou. 65, Ber. 66, H., p. 146, 2) 65. Un Calvaire (Bou. 64, H., p. 146, 4). Plate 157 66. Bateau de Seine (Bou. 66, Ber. 67, H., p. 146, 3) 67. Bateau (Bou. 67, Ber. 68, H., p. 146) 68. Rue d'une Ville Italienne (Ber., p. 162, H., p. 146) 69. Bologna; First Described by Mr. Curtis 70. Two Women and a Child (H., p. 147) 71. Lake Scene, with Rocky Mountains (H., p. 147) 72. Mountain Scene, with a Well (H., p. 147)	73. The Wreck (H., p. 147) 74. Raleigh and Queen Elizabeth (H., p. 147) 75. Landscape with three nude Figures (H., p. 147) 76. Lafon (H., p. 146) 77. Man in sixteenth century costume (H., p. 146) 78. Lyons; Front of the Church of St. Jean (Bou. 35, Ber. 15, H. 16) 79. Arched Gateway in a Ruined Wall; First Described by Mr. Curtis 80. Entrance to St. James's Palace, Lon- don (H., p. 147) 81. The Customs House, London (H., p. 147) 82. Four Subjects on one Plate (Ber. 63)
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CATALOGUE

CATALOGUE

Note. Abbreviations:—A. Dubuisson and C. E. Hughes' *Richard Parkes Bonington*.

D. and H.

Burlington Fine Arts Club: B.F.A.C.

1817-18 TALL HOUSES, WITH BOATS ON A FORESHORE Watercolour $6\frac{1}{2} \times 6"$ (16.5×15.2 cm.) Cut at the top, left Inscribed, "Par Bonington à (?) Rouen" *Musée Magnin, Dijon*

1818 VIEW IN CALAIS (A Gothic church, left, in a street of old houses; a stream and bridge in the foreground) Oil on canvas $15\frac{1}{2} \times 11\frac{1}{2}"$ (39.4×29 cm.) *Arthur Morrison*

L'EGLISE DE ST. WULFRAN, ABBEVILLE (Old timbered houses on the left, with figures) Pencil, heightened with white, on grey paper $9\frac{5}{8} \times 7\frac{1}{8}"$ (24×18 cm.) A copy is in the *Musée de Picardie, Amiens Coll. His de la Salle Louvre, Paris, 809* Plate 1

1819 ANCIENT HOSPITAL, ST. LO Pencil $9" \times 6\frac{1}{4}"$ (22.8×15.8 cm.) Inscribed as title *Coll. Gaudetfroy, Fils. Atherton Curtis* Plate 2

STUDIES OF SAILS AND TOPSAILS Pencil $4\frac{1}{2} \times 5\frac{1}{2}"$ (11.5×14 cm.) *Coll. W. B. Paterson City Art Gallery, Nottingham, 13-71*

1818-19 VUE DE CALAIS (The harbour with shipping) Watercolour $7\frac{5}{8} \times 11"$ (19.3×27.8 cm.)

Signed, R. P. Bonington Engraved by G. Reeves *Atherton Curtis* Plate 6

A SQUARE BELFRY Pencil and wash $3\frac{7}{8} \times 3"$ (9.9×7.5 cm.) Numbered 62 *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 34 in album) The Marquess of Lansdowne, Bowood*

APRES L'ORAGE: MER CALME Oil on paper, mounted on panel $8\frac{3}{4} \times 10\frac{3}{4}"$ (22.2×27.3 cm.) *Musée Magnin, Dijon* Plate 7

BOYS WITH A DONKEY (one riding) Watercolour, Indian ink, and pencil $7\frac{1}{2} \times 5\frac{5}{8}"$ (18.5×14.2 cm.) *Musée de Besançon, 2379 D* Plate 5

HALF TIMBERED HOUSES AT ABBEVILLE Pencil heightened with white on yellowish paper $8" \times 3\frac{3}{4}"$ (20.2×9.6 cm.) Inscribed Abbeville No. 6 Numbered 86 *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 33 in album) The Marquess of Lansdowne, Bowood*

PARIS, WITH A VIEW OF S. Sulpice Pencil $9\frac{5}{8} \times 5\frac{3}{4}"$ (23.2×14.5 cm.) Inscribed R. P. B. *Pierre Maurois* Plate 3

BONINGTON

A BARGE UNDER SAIL Pencil $2\frac{5}{8}'' \times 2''$ (6.7 × 5 cm.) *P. M. Turner*

A TWO MASTED SHIP UNDER SAIL IN A BREEZE Pencil $5\frac{1}{4}'' \times 2\frac{1}{2}''$ (13.2 × 6.3 cm.) *P. M. Turner*

THREE SHIPS UNDER SAIL Pencil $2\frac{1}{8}'' \times 2\frac{1}{8}''$ (5.3 × 5.3 cm.) *P. M. Turner*

COAST SCENE (A Beached Boat and figures) Pencil $3\frac{5}{8}'' \times 8\frac{1}{2}''$ (9.2 × 21.5 cm.) *City Art Gallery, Nottingham, 12-41*

1819-20 SEA SCAPE (Cottages on a shore with high hills beyond; perhaps La Bouille) Oil on canvas $8\frac{1}{4}'' \times 12\frac{1}{2}''$ (20.8 × 31.7 cm.) Signature, R. P. B. *Coll. Gigoux Musée de Besançon, 14* Plate 7

PALAIS DE JUSTICE, ROUEN Pencil heightened with white on grey paper $16\frac{1}{4}'' \times 11\frac{1}{8}''$ (41.2 × 28.3 cm.) Inscribed as title Numbered 54 *Lot 189, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 42 in album) The Marquess of Lansdowne, Bowood* Plate 9

1820 PARIS, PONT SAINT-MICHEL Oil on canvas $8\frac{1}{8}'' \times 11\frac{1}{8}''$ (20.5 × 30 cm.) *Coll. A. M. Bracque-mont Exhib. Paris, Gros., 1936, No. 148; Bonington, 1936, No. 51 Reproduced Dubuisson & Hughes, p. 82 Atherton Curtis*

A SAILOR HOLDING AN OAR Oil on canvas $11\frac{3}{4}'' \times 7''$ (29.8 × 17.7 cm.) Inscribed, on a separate piece of canvas at the back, "P. R. Bonington 1820" *Exhib. B.F.A.C., 1930-31, No. 11; 1937, No. 24 Lord Berners*

NOTRE DAME AND THE PONT ST. MICHEL, TWILIGHT Oil on panel $5\frac{7}{8}'' \times 11''$ (14.8 × 27.8 cm.) Dated 1820 on a label at the back *P. M. Turner Plate 11*

PORTRAIT OF A STUDENT (whole length, standing, hand in pocket) Watercolour with traces of pencil $10\frac{1}{4}'' \times 8''$ (26 × 20.4 cm.) Cut to an octagon Inscribed R. P. Bonington *Collector's mark, CG in oval Coll. Gigoux* Plate 4

Verso. HEAD OF A WOMAN Watercolour charged with gum *Musée de Besançon, 2374 D* Plate 4

CHURCH IN NORMANDY Water-colour $9\frac{7}{8}'' \times 6\frac{7}{8}''$ (25 × 17.3 cm.) *Victoria and Albert Museum, London, P. 26—1928* Plate 8

HALF TIMBERED HOUSES (three peasants in the foreground, barrels, etc.) Pencil heightened with white on grey paper $13\frac{3}{4}'' \times 9\frac{1}{4}''$ (34.8 × 23.4 cm.) Numbered 158 *Probably lot 176, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 37 in album) The Marquess of Lansdowne, Bowood*

GOTHIC DOORWAY (with an open wooden door; used for the lithograph, *Restes Gothiques* (C 2)) Pencil and wash on buff paper $15\frac{1}{8}'' \times 9\frac{5}{8}''$ (38.5 × 24.4 cm.) *Lot 188, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 39 in album) The Marquess of Lansdowne, Bowood*

ST. PIERRE, CAEN, Lithographed as St. Sauveur, Caen (C 7) Pencil heightened with white on buff paper $13\frac{1}{4}'' \times 10\frac{1}{8}''$ (33.8 × 26.7 cm.) Numbered 59 *Lot 175 or 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 40 in album) The Marquess of Lansdowne, Bowood* Plate 10

CATALOGUE

TWO-MASTED BOAT (sails partly furled) Pencil $6\frac{1}{2}'' \times 9\frac{5}{8}''$ (16.5×11.7 cm.) Numbered 35
P. M. Turner

A CADET OF ST. CYR Pencil $13\frac{1}{4}'' \times 6\frac{1}{8}''$ (33.5×15.5 cm.) Pierre Maurois Plate 3

THREE FIGURES BY AN ESTUARY (hills beyond) Pencil $4\frac{1}{8}'' \times 6\frac{7}{8}''$ (10.5×17.4 cm.) Coll. Fairfax Murray City Art Gallery, Nottingham, 20-36

1820-21 LES DEUX MOULINS SUR LA DUNE (figures in the foreground) Oil on paper, laid on canvas $8\frac{1}{4}'' \times 11\frac{3}{8}''$ (21×29 cm.) Signature R. P. Bonington Coll. M. Roso Exhib. Bonington, 1936, No. 28 Maurice Gobin Plate 15

TWO GEESE Pencil $1\frac{3}{4}'' \times 4''$ (4.4×10.2 cm.) Exhib. B.F.A.C. 1937, No. 114 (No. 2 in album) The Marquess of Lansdowne, Bowood

1821 SHIPPING OFF DUNKIRK (Rough Water) Watercolour $5\frac{3}{4}'' \times 8\frac{3}{4}''$ (14.6×22.2 cm.) Signature, R. P. B. Dated 1821 Atherton Curtis Plate 50

A PORT (?) DIEPPE (A church tower, centre; shipping in the foreground) Watercolour over pencil $6\frac{1}{8}'' \times 7''$ (15.5×17.7 cm.) Exhib. B.F.A.C., 1927, No. 100 P. M. Turner Plate 14

TOUR DU MARCHE, BERGUES Pencil $7'' \times 4\frac{1}{4}''$ (17.8×10.8 cm.) Inscribed Bergue, Begne Numbered 40 Lithographed by Feillet (C 6) Reproduced D. & H., p. 139 Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 29 in album) The Marquess of Lansdowne, Bowood

CUPOLA OF THE HOTEL DE VILLE,

CALAIS Pencil $4\frac{1}{2}'' \times 2\frac{3}{4}''$ (11.4×6.3 cm.) Numbered 54 Perhaps lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 32 in album) The Marquess of Lansdowne, Bowood

GOTHIC HOUSE AND DOORWAY (Perhaps used for the lithograph *Interieur d'une Cour* (C 5)) Pencil on grey paper $13\frac{1}{2}'' \times 9\frac{1}{2}''$ (34.3×24 cm.) Numbered 60 Probably lot 176, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 13 in album) The Marquess of Lansdowne, Bowood

ST. SAUVEUR, CAEN (Figures entering the porch) Pencil heightened with white on grey paper $14\frac{5}{8}'' \times 9\frac{3}{8}''$ (37.3×23.8 cm.) Numbered 75 Lithographed by J. D. Harding, 1829 Lot 175 or 185, sale 1829 Exhib. B.F.A.C., No. 114 (No. 41 in album) The Marquess of Lansdowne, Bowood

ST. SAUVEUR, CAEN Pencil $14\frac{1}{2}'' \times 9''$ (35.8×22.7 cm.) Atherton Curtis Plate 32

A TWO-MASTED BOAT (sails partly furled) Pencil $6\frac{1}{2}'' \times 9\frac{5}{8}''$ (16.5×11.7 cm.) Numbered 35 P. M. Turner

DISMASTED MAN OF WAR Pencil on tinted paper $8\frac{1}{4}'' \times 10\frac{5}{8}''$ (21×26.3 cm.) British Museum, London, L.B. 10-I

STUDY FROM A FLEMISH DRAWING DATED 1668 (a shepherd, a soldier with his servant, and a musqueteer) Pencil on tracing paper $7\frac{3}{8}'' \times 10\frac{3}{8}''$ (18.7×26.4 cm.) Probably in lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 14 in album) The Marquess of Lansdowne, Bowood

BONINGTON

Two STUDIES OF A GOTHIC STATUE
'an abbess or a saint) Pencil
 $4\frac{1}{2}'' \times 3\frac{1}{2}''$ (11.4 × 9.8 cm.)
Inscribed, "Notre dame (Pa)ris"
British Museum, London, L.B. 10-8b

MADONNA AND CHILD (Study from
a Gothic statue) Pencil $7\frac{3}{8}'' \times$
 $3\frac{1}{8}''$ (19.8 × 8.3 cm.) Numbered
41 *British Museum, London, L.B.*
10-19

MADONNA AND CHILD (from Notre
Dame) and a GROUP OF THREE
FIGURES Pencil $4\frac{1}{4}'' \times 3\frac{3}{4}''$
(10.8 × 9.5 cm.) Numbered 39
Study from the same statue as
the last *British Museum, London,*
L.B. 10-13

TWO SCULPTURED FIGURES Pencil
 $5\frac{1}{8}'' \times 4''$ (13 × 10.2 cm.) In-
scribed, "(Not're Dame (Par)is)"
Numbered 39 *British Museum,*
London, L.B. 10-12

SHIPPING Pencil $3\frac{1}{8}'' \times 6\frac{5}{8}''$ (8
× 16.8 cm.) *City Art Gallery,*
Nottingham, 12-24

A HULK AND A SINGLE-MASTED
SHIP Pencil $3\frac{3}{8}'' \times 8\frac{1}{8}''$ (8.8 ×
20.5 cm.) *Coll. W. B. Paterson*
City Art Gallery, Nottingham, 13-
70

1821-22 LA BOUILLE (near the Seine,
at Rouen) Oil on paper, laid
on canvas $10\frac{5}{8}'' \times 14\frac{3}{4}''$ (27
× 37.5 cm.) *Exhib. Paris,*
Bonington, 1936, No. 40 Maurice
Gobin Plate 16

VIEW OF A PORT WITH SHIPPING
Pencil $2\frac{1}{4}'' \times 6\frac{7}{8}''$ (5.8 × 17.6
cm.) *Coll. Lewis Brown Luc A.*
Moreau

1822 BERGUES: LA TOUR DU MARCHE
Oil on panel $13\frac{1}{2}'' \times 9\frac{1}{4}''$ (34
× 24 cm.) *Exhib. Bethnal Green,*

1872, No. 42 *Wallace Collection,*
London, 319 Plate 17

INTERIOR OF SENLIS CATHEDRAL
(with figures) Oil on canvas
 $12\frac{1}{2}'' \times 16''$ (32 × 40.6 cm.)
Exhib. *Sambon, 1932, No. 8;*
Bonington, 1936, No. 24 P. M.
Turner Plate 18

INTERIOR OF THE GREAT GALLERY
OF THE LOUVRE (painters copy-
ing) Oil on canvas $12\frac{5}{8}'' \times$
 $9\frac{1}{2}''$ (32 × 24 cm.) *Maurice*
Gobin Plate 19

BORDS DE RIVIERE Oil on paper,
laid on canvas $8\frac{5}{8}'' \times 14\frac{5}{8}''$
(22 × 37 cm.) *Exhib. Paris,*
Bonington, 1936, No. 34 G. Strolin

NOTRE DAME DE DIJON Pencil
 $12'' \times 9\frac{1}{4}''$ (30.5 × 23.5 cm.)
Atherton Curtis

STATUES OF A KING AND OF A
SAINT Pencil $5\frac{5}{8}'' \times 2''$ Num-
bered 39 *C. E. Hughes*

A KING AND A SOLDIER (from
sculpture) Pencil $4\frac{1}{4}'' \times 5\frac{3}{8}''$
(10.7 × 13.6 cm.) Inscribed,
"Notre Dame Paris" Numbered
39 *C. E. Hughes*

STUDIES OF MEDLÆVAL SCULP-
TURE, BRUGES Pencil $6'' \times 3\frac{3}{8}''$
(15.2 × 9.8 cm.) Inscribed
"Bruges" Numbered 73 *British*
Museum, London, L.B. 10-17

KNIGHT IN CHAIN ARMOUR (study
from sculpture) Pencil $4\frac{3}{4}'' \times$
 $2\frac{7}{8}''$ (12.1 × 7.2 cm.) Numbered
39 *British Museum, London, L.B.*
10-16

STUDY FROM A MEDLÆVAL
CARVED GROUP OF TWO
FIGURES Pencil $3\frac{1}{2}'' \times 2\frac{1}{4}''$
(8.8 × 5.7 cm.) Numbered 73
British Museum, London, L.B.,
10-11a

CATALOGUE

ARCHITECTURAL ORNAMENT (a Gothic angel; perhaps from a miserere seat) Pencil $3\frac{3}{8}'' \times 3\frac{1}{8}''$ (8.5×7.7 cm.) Numbered 72 British Museum, London, L.B., 10-7b

A COURTIER AND A SEATED LUTANIST Watercolour and pencil $4\frac{1}{2}'' \times 6\frac{1}{8}''$ (11.4×15.5 cm.) Inscribed, "Jean de Weredin Seneschal de Heynault XVe Siecle" Colour notes in English British Museum, London, L.B. 10-9b

SEIGNEUR DE LA COUR DE CHARLES VIII Watercolour over pencil $5\frac{3}{8}'' \times 3\frac{3}{4}''$ (13.7×9.5 cm.) Inscribed as title, and with colour notes in English Numbered 43 British Museum, London, L.B., 10-92

STUDIES OF THIRTEENTH CENTURY COSTUME (derived from a mediæval MS. Pencil $5\frac{3}{8}'' \times 8\frac{1}{8}''$ (13.7×20.7) Inscribed twice "13 Siecle" Numbered 72 British Museum, London, L.B. 10-14

STUDY OF SEVENTEENTH CENTURY COSTUME (a right leg, and an arm) Pencil $3\frac{5}{8}'' \times 8\frac{1}{8}''$ (9.3×22 cm.) British Museum, London, L.B., 10-6

STUDY OF SEVENTEENTH CENTURY COSTUME (Translated from the figure of Marie de Medicis in *Henri IV goes to the German Wars* by Rubens) Pencil $4\frac{1}{2}'' \times 3\frac{3}{4}''$ (12×9.5 cm.) Numbered 59 British Museum, London, L.B., 10-15

STUDY OF A FOUR-POSTER BED Pencil $8\frac{1}{8}'' \times 5\frac{1}{2}''$ (20.7×14 cm.) Inscribed, "Chateau de la Roche Guyon Henri 4"

British Museum, London, L.B., 10-19a

BOATS AT GHENT Pencil $4\frac{1}{2}'' \times 8\frac{3}{8}''$ (11.4×21.4 cm.) Inscribed "Ghent" Numbered 33 British Museum, London, L.B. 10-4

STUDY OF A BOAT Pencil $7\frac{3}{8}'' \times 4''$ (18.7×10.2 cm.) Numbered 37 British Museum, London, L.B., 10-3

FISHING BOATS Pencil $7\frac{1}{4}'' \times 4\frac{1}{2}''$ (18.4×11.4 cm.) Numbered 38 British Museum, London L.B., 10-2

1822-23 THE BEACON TOWER (scene with figures and shipping by the jetty of a town, Dunkirk?) on the north coast of France Oil on panel Messrs. J. Leger & Son, London

STONE STATUES FROM AN ANCIENT BUILDING Pencil on tinted paper $6\frac{3}{8}'' \times 8\frac{1}{8}''$ (16.3×20.7 cm.) British Museum, London, L.B., 10-5

THREE STUDIES OF MEDLÆVAL RELIGIOUS COSTUMES (from sculpture) Two in watercolour, one in pencil and wash $4\frac{1}{2}'' \times 7''$ (11.4×17.8 cm.) British Museum, London, L.B., 10-20a

TWO STUDIES OF MEDLÆVAL RELIGIOUS COSTUME (from sculpture) Watercolour $4\frac{5}{8}'' \times 4\frac{1}{2}''$ (11.7×11.4 cm.) British Museum, London, L.B., 10-18

STUDY OF COSTUME (a Page's doublet) Pencil $3\frac{1}{2}'' \times 3\frac{1}{8}''$ (8.9×8.2 cm.) Numbered 4(3) British Museum, London, L.B., 10-7a

BONINGTON

TWO STATUES: A KING AND A SAINT Pencil $5\frac{5}{8}'' \times 2''$ (14.3×5 cm.) Numbered 39 C. E. Hughes

KING AND TWO SOLDIERS (sculptured group) Pencil $4\frac{1}{4}'' \times 5\frac{3}{8}''$ (10.8×13.5 cm.) Inscribed, *Notre Dame Paris Numbered 39 C. E. Hughes*

SOUTH DOOR OF ROUEN CATHEDRAL Pencil $18\frac{3}{8}'' \times 14\frac{3}{4}''$ (46.7×37.5 cm.) Coll. Charvet. Reproduced D. & H., p. 44 Atherton Curtis

A PIER; THREE SHIPS Pencil $3'' \times 7''$ (7.5×17.8 cm.) City Art Gallery, Nottingham, 12-43

HARBOUR AND SHIPPING (Calais?) Pencil $3\frac{1}{8}'' \times 6\frac{1}{4}''$ (8.9×17.1 cm.) City Art Gallery, Nottingham, 12-35

FOUR SHIPS NEAR THE SHORE Pencil and wash $2\frac{1}{8}'' \times 4\frac{1}{8}''$ (5.3×10.4 cm.) P. M. Turner

1823 MARLY FROM THE TERRACE OF ST. GERMAIN EN LAYE Oil on canvas $11\frac{3}{8}'' \times 15\frac{3}{8}''$ (28.9×39 cm.) Signed and dated, R. P. B., Marly, 1823 Exhib. B.F.A.C. 1937, No. 9 The Hon. Mrs. David Bowes Lyon Plate 20

ROGNY SUR SEINE (Paris and Mantes in the distance) Oil on paper $7\frac{1}{4}'' \times 11''$ (18.4×27.8 cm.) Exhib. Paris, Bonington, 1936, No. 29; B.F.A.C., 1937, No. 15 P. M. Turner Plate 22

MANTES (View across the Seine, the Cathedral in the middle distance, and the bridge, left) Oil on millboard $8\frac{1}{2}'' \times 10\frac{1}{2}''$ (21.5×26.7 cm.) Coll. Baron Charles Rivet Exhib. B.F.A.C., 1937, No. 18 The Heirs of the late M. N. de Lajudie Plate 21

LES PENICHES (Mantes from the river; barges in the foreground; the cathedral and bridge in distance) Oil on canvas $11\frac{1}{2}'' \times 15\frac{1}{4}''$ (28.2×38.7 cm.) Exhib. Leicester Galleries, 1938, No. 12 P. M. Turner Plate 27

ABBEY OF ST. BERTIN, ST. OMER (the Ruined Transept) Oil on canvas $23\frac{3}{4}'' \times 19''$ (60.3×48.2 cm.) Coll. R. P. Bonington (sale 1829), William Twopenny, James Orrock Exhib. Wembley, 1926, No. 45; Brussels, Peinture Anglaise, 1929, No. 93; Liverpool, 1933, No. 69; Manchester, 1934, No. 93; Royal Academy, British Art, 1934, No. 459 (635); B.F.A.C., 1937, No. 19; Paris, 1938, No. 00 City Art Gallery, Nottingham Plate 23

PAYS DE CAUX, TWILIGHT Oil on canvas $12'' \times 15\frac{3}{4}''$ (30.5×40 cm.) Exhib. Ipswich, Gainsborough, 1927, No. 92; B.F.A.C., 1937, No. 3 P. M. Turner Plate 25

HEATH SCENE, NORMANDY (two women and a boy on a sandy road; distance, a village and low hills) Oil on canvas $12\frac{3}{4}'' \times 17\frac{3}{4}''$ (32×45 cm.) Coll. Staats Forbes, Salting National Gallery, London, 2664 Plate 24

VIEW AT LA FERTÉ NEAR SALVADORE Oil on paper laid on canvas $8\frac{1}{2}'' \times 11\frac{1}{2}''$ (21.5×29.2 cm.) Coll. Rev. John Lucy, J. P. Heseltine Exhib. B.F.A.C., 1937, No. 17 P. M. Turner Plate 24

COAST SCENE, PICARDY (horses and figures on the foreshore; ships and cliffs beyond) Oil on canvas $13\frac{3}{4}'' \times 19\frac{1}{4}''$ (35×49

CATALOGUE

cm.) *Coll. Duke of Bedford (sale 1853)* Exhib. Bethnal Green, 1872-5, No. 46 *Wallace Collection, London*, 431 Plate 37

LOW TIDE (Three beached boats with slack sails; figures and horses) Oil on canvas $21\frac{1}{2}'' \times 17''$ (54.5 \times 43.2 cm.) *Exhib. St. Helens*, 1939, No. 13 *P.M. Turner COTES NORMANDES* (foreshore extends from a high chalk cliff, left; sun breaking through mist) Oil on canvas $17\frac{3}{4}'' \times 15''$ (45 \times 38 cm.) *Exhib. Gros.*, 1936, No. 142 *Louvre, Paris*, 1804 Plate 35

COAST NEAR DIEPPE (children seated with baskets of fish, by a horse's saddle) Oil on canvas $9\frac{1}{2}'' \times 12\frac{5}{8}''$ (23.5 \times 32.2 cm.) Signed, R. P. Bonington *Coll. Munro of Novar (sale 1878)*, Sir Hugh Adair (sale 1903), Sir Charles Robinson *Exhib. Royal Academy, British Art*, 1934, No. 463 (634); *B.F.A.C.*, 1937, No. 47 *Andrew T. Reid* Plate 26

COAST SCENE (Stormy sky) Oil on panel $6\frac{1}{2}'' \times 10\frac{1}{2}''$ (16.5 \times 26.7 cm.) *Coll. Delacroix, Baron Charles Rivet, Mme. de Salvandy* *Exhib. B.F.A.C.*, 1937, No. 20 Reproduced D. & H., p. 56 *The Heirs of the late M. N. de Lajudie*

LA VIEILLE GOUVERNANTE (portrait of an old woman in a muslin cap) Oil on canvas $30'' \times 24\frac{5}{8}''$ (76 \times 63 cm.) *Coll. Webb (sale 1837)*, *Leopold Flameng* *Exhib. Gros.*, 1936, No. 140 *Louvre, Paris*, 1805 bis. Plate 29

PORTRAIT OF A YOUNG MAN (whole length, seated; a wooded background, with a cottage beyond) Oil on millboard $8\frac{3}{4}'' \times 6\frac{3}{4}''$ (22.2 \times 17.1 cm.) *Musée des Beaux Arts, Épinal*, 90 Plate 28

FISHING BOATS: DEAD CALM (a village church and spire, right) Watercolour over pencil $6\frac{3}{8}'' \times 10\frac{1}{4}''$ (16 \times 26 cm.) Signed, R. P. Bonington *Coll. L. Brown (sale 1837)*, No. 20 or 83 *Wallace Collection, London*, 700 Plate 30

STREET IN ABBEVILLE Watercolour over pencil $6\frac{1}{2}'' \times 4\frac{7}{8}''$ (16.5 \times 12.5 cm.) *Coll. R. Schumann* Collector's mark, \times in a circle *Exhib. Le Décor et la Vie Romantique*, 1930, No. 325; *Bonington*, 1936, No. 32 *Henri Marillier* Plate 48

NEAR JUMIEGES (a meadow and stream; a church spire in distance, left) Watercolour $8\frac{3}{4}'' \times 12\frac{1}{8}''$ (22.2 \times 30.8 cm.) *Exhib. B.F.A.C.*, 1937, No. 87 *Andrew T. Reid*

SEASCAPE (a square-rigged vessel, and a sailing boat, left) Sepia $3\frac{3}{4}'' \times 6\frac{1}{8}''$ (9.5 \times 15.6 cm.) *Exhib. B.F.A.C.*, 1937, No. 124 *Sir Michael Sadler*

FIGURE STUDIES (six sketches of peasants, and a group of three others) Watercolour and reed pen $4\frac{1}{2}'' \times 6\frac{5}{8}''$ (11.5 \times 16.8 cm.) Numbered 24 Verso: a nude male figure, watercolour; and a dos-à-dos, pencil *P. M. Turner*

STUDIES OF GIRLS Wash $2'' \times 3\frac{1}{2}''$ (5 \times 8.4 cm.) *Perhaps in lot 84, sale 1829* Exhibited, *B.F.A.C.*; 114 (No. 5 in album, *The Marquess of Lansdowne*, Boxwood Plate 31

BONINGTON

PAYS DE CAUX (First sketch for the oil in Mr. P. M. Turner's and M. P. Gosselin's collections) Pencil $3\frac{1}{2}'' \times 6\frac{3}{4}''$ (9×17.2 cm.) *Exhib. B.F.A.C., 1937, No. 125 P. M. Turner*

SUNSET IN THE PAYS DE CAUX (Study for the same pictures) Pencil on blue-grey paper $2\frac{3}{8}'' \times 5\frac{7}{8}''$ (6×14.8 cm.) *Exhib. B.F.A.C., 1937, No. 119c Sir Hickman Bacon, Bart., Thonock*

A GOTHIC DOORWAY AND WINDOW Pencil $6\frac{1}{4}'' \times 5\frac{1}{2}''$ (15.8×14 cm.) Inscribed, Ghent Numbered 104 Probably lot 185, sale 1829 *Exhib. B.F.A.C., 1937, No. 114 (No. 24 in album) The Marquess of Lansdowne, Bowood*

ANCIENNE MAISON DES BATELIERS, GHENT Pencil $8\frac{1}{2}'' \times 5\frac{1}{2}''$ (21.5×14 cm.) Inscribed as title *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 25 in album) The Marquess of Lansdowne, Bowood*

AN OLD GABLED HOUSE, WITH FIGURES Pencil $6\frac{1}{4}'' \times 4\frac{1}{4}''$ (16×10.8 cm.) Inscribed, St. Omer anno 1614 Numbered 15 Lot 185, sale 1829 *Exhib. B.F.A.C., 1937, No. 114 (No. 36 in album) The Marquess of Lansdowne, Bowood*

THE TOWER OF ST. BAVON (?), GHENT Pencil $8\frac{1}{2}'' \times 5''$ (20.6×12.6 cm.) Inscribed, Ghent Numbered 22 Lot 185, sale 1829 *Exhib. B.F.A.C., 1937, No. 114 (No. 26 in album) The Marquess of Lansdowne, Bowood*

A RENAISSANCE GABLE Pencil $7\frac{7}{8}'' \times 5\frac{1}{8}''$ (19.9×13.6 cm.) Numbered 123 *Perhaps lot 185,*

sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 27 in album) The Marquess of Lansdowne, Bowood

QUILLEBOEUF (shipping on the estuary; jetty with figures, foreground) Pencil $3\frac{1}{8}'' \times 7\frac{1}{8}''$ (7.9×18 cm.) *City Art Gallery, Nottingham, 12-37*

CAEN (four boats sailing, scattered figures) Pencil $3\frac{1}{8}'' \times 6\frac{7}{8}''$ (7.9×17.4 cm.) *City Art Gallery, Nottingham, 12-45*

VIEW OF DUNKIRK Pencil $6\frac{5}{8}'' \times 10\frac{3}{8}''$ (17×26.3 cm.) *Coll. Lewis Brown Luc. A. Moreau*

1823-4 BOATS AND FISHERFOLK ON THE SHORE Watercolour $5\frac{1}{8}'' \times 7''$ (13×17.7 cm.) *P. M. Turner*

SHORE SCENE, WITH WAGGON AND HORSES (Study for Boulogne Sands) Pencil on blue-grey paper $2\frac{3}{4}'' \times 5\frac{7}{8}''$ (7×14.8 cm.) *Exhib. B.F.A.C., 1937, No. 119a Sir Hickman Bacon, Bart., Thonock*

WIMEREUX (a thatched cottage in sunlight) Pencil $4\frac{5}{8}'' \times 6''$ (11.7×15.2 cm.) Inscribed, Vimereux *Victoria and Albert Museum, London, D2272-1885*

A TRADING SHIP DISMASTED (near the shore) Pencil $8'' \times 9\frac{1}{2}''$ (20.3×23.5 cm.) *Exhib. B.F.A.C., 1937, No. 130 P. M. Turner*

TWO SHIPS BECALMED Pencil $1\frac{5}{8}'' \times 6\frac{1}{4}''$ (4×15.8 cm.) *P. M. Turner*

DUTCH BARGE WITH SAILS FURLED Pencil and wash $4\frac{3}{4}'' \times 3\frac{3}{4}''$ (12×9.5 cm.) *P. M. Turner*

SHIP WITH TOPSAILS SET (coast line beyond) Pencil and wash

CATALOGUE

5 $\frac{5}{8}$ " × 3 $\frac{1}{8}$ " (14.3 × 7.8 cm.)
Numbered 20 P. M. Turner

TWO PEASANTS Pencil 4" × 3 $\frac{1}{8}$ "
(10.1 × 8 cm.) Coll. A. Colin, A.
Dubuisson Henri Marillier

SKETCH FROM A DUTCH SEVEN-
TEENTH CENTURY PICTURE Pencil
5 $\frac{1}{8}$ " × 3" (13 × 7.5 cm.)
City Art Gallery, Nottingham, 20-39

DIEPPE: THE QUAYSIDE (Sailors
drying and repairing nets) Reed
pen and wash 5 $\frac{1}{2}$ " × 7 $\frac{3}{8}$ "
(14 × 19.3 cm.) Coll. R. Nesham
P. M. Turner Plate 31

LATE GOTHIC DOORWAY (Two
peasant women; perhaps a pre-
paratory sketch for the Frontis-
piece of *Restes et Fragmens
d'Architecture du Moyen Age*)
Pencil 5 $\frac{3}{8}$ " × 3 $\frac{3}{8}$ " (13.7 × 8.4
cm.) *Perhaps lot 188, sale 1829
Exhib. B.F.A.C., 1937, No. 114
(No. 28 in album) The Marquess
of Lansdowne, Bowood*

THREE SHIPS WITH SAILS SET Pencil
and wash 4 $\frac{1}{8}$ " × 3" (10.4 ×
7.7 cm.) P. M. Turner

THREE-MASTED BARGE (lateen sails
set) Pencil and wash 4 $\frac{1}{8}$ " ×
3 $\frac{3}{8}$ " (10.4 × 8.5 cm.) P. M.
Turner

1824 THE SEINE NEAR MANTES Oil on
canvas 11 $\frac{7}{8}$ " × 17 $\frac{3}{8}$ " (30 × 44
cm.) *Exhib. Bethnal Green, 1872-
5, No. 51 Wallace Collection, Lon-
don, 339 Plate 27*

LE CHEMIN SABLONNEUX, BORDS
DE LA SEINE (near Champrosay)
Oil on canvas 10 $\frac{1}{4}$ " × 15 $\frac{1}{2}$ "
(26 × 39.5 cm.) *Exhib. Paris,
Bonington, 1936, No. 26 Maurice
Gobin Plate 33*

BORDS DE LA SEINE (view over the
river to a wood and hills) Oil

on paper laid on canvas 10 $\frac{5}{8}$ "
× 18 $\frac{1}{2}$ " (27 × 47 cm.) Coll.
Comte J. Milleret de Milleret
Exhib. Paris, Bonington, 1936,
No. 38 Maurice Gobin Plate
34

MANTES ON THE SEINE Oil on
canvas 15" × 20 $\frac{3}{4}$ " (38 ×
52.6 cm.) *Metropolitan Museum,
New York Plate 38*

INTERIOR OF A CHURCH (the chan-
cel; two monks) Oil on panel
7 $\frac{1}{8}$ " × 5 $\frac{1}{4}$ " (18 × 13.4 cm.)
Maurice Gobin Plate 48

COAST SCENE, NORMANDY (Fishing
Boats beached in the foreground)
Oil on canvas 10 $\frac{1}{4}$ " × 17 $\frac{1}{2}$ "
(26 × 44.5 cm.) Signed R.P.B.
monogram Coll. Baron Charles
Rivet, Mme. de Salvandy Exhib.
Gros., 1936, No. 145; B.F.A.C.,
1937, No. 4 Mlle. F. de Catheu,
Paris Plate 36

COAST SCENE (a beached boat and
a waggon in foreground) Oil
on canvas 14 $\frac{1}{2}$ " × 20 $\frac{3}{4}$ " (36.4
× 51.6 cm.) Coll. Pourtales (sale
1865) Exhib. B.F.A.C., 1937,
No. 14 Mr. C. E. Russell Plate
40

COTES NORMANDES Oil on canvas
M. Bureau Plate 35

THE BEACH AT FECAMP (Fish-
wives by a row of cottages) Oil
on panel 18 $\frac{3}{8}$ " × 13 $\frac{3}{8}$ " (46.7
× 36.9 cm.) Coll. W. A. Coats
Exhib. W. B. Paterson, 1913, No.
15; B.F.A.C., 1937, No. 46 Sir
Martyn Beckett, Bart. Kirkdale
Manor

PAYS DE CAUX, SUNSET Oil on
paper, laid on canvas 8 $\frac{1}{2}$ " × 9"
(21.8 × 23 cm.) P. Gosselin
Plate 37

BONINGTON

PAYS DE CAUX (First sketch for the oil in Mr. P. M. Turner's and M. P. Gosselin's collections) Pencil $3\frac{1}{2}'' \times 6\frac{3}{4}''$ (9×17.2 cm.) *Exhib. B.F.A.C., 1937, No. 125 P. M. Turner*

SUNSET IN THE PAYS DE CAUX (Study for the same pictures) Pencil on blue-grey paper $2\frac{3}{8}'' \times 5\frac{7}{8}''$ (6×14.8 cm.) *Exhib. B.F.A.C., 1937, No. 119c Sir Hickman Bacon, Bart., Thonock*

A GOTHIQUE DOORWAY AND WINDOW Pencil $6\frac{1}{4}'' \times 5\frac{1}{2}''$ (15.8×14 cm.) Inscribed, Ghent Numbered 104 *Probably lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 24 in album) The Marquess of Lansdowne, Bowood*

ANCIENNE MAISON DES BATELIERS, GHENT Pencil $8\frac{1}{2}'' \times 5\frac{1}{2}''$ (21.5×14 cm.) Inscribed as title *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 25 in album) The Marquess of Lansdowne, Bowood*

AN OLD GABLED HOUSE, WITH FIGURES Pencil $6\frac{1}{4}'' \times 4\frac{1}{4}''$ (16×10.8 cm.) Inscribed, St. Omer anno 1614 Numbered 15 *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 36 in album) The Marquess of Lansdowne, Bowood*

THE TOWER OF ST. BAVON (?), GHENT Pencil $8\frac{1}{8}'' \times 5''$ (20.6×12.6 cm.) Inscribed, Ghent Numbered 22 *Lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 26 in album) The Marquess of Lansdowne, Bowood*

A RENAISSANCE GABLE Pencil $7\frac{7}{8}'' \times 5\frac{3}{8}''$ (19.9×13.6 cm.) Numbered 123 *Perhaps lot 185,*

sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 27 in album) The Marquess of Lansdowne, Bowood

QUILLEBOEUF (shipping on the estuary; jetty with figures, foreground) Pencil $3\frac{1}{8}'' \times 7\frac{1}{8}''$ (7.9×18 cm.) *City Art Gallery, Nottingham, 12-37*

CAEN (four boats sailing, scattered figures) Pencil $3\frac{1}{8}'' \times 6\frac{7}{8}''$ (7.9×17.4 cm.) *City Art Gallery, Nottingham, 12-45*

VIEW OF DUNKIRK Pencil $6\frac{5}{8}'' \times 10\frac{3}{8}''$ (17×26.3 cm.) *Coll. Lewis Brown Luc. A. Moreau*

1823-4 BOATS AND FISHERFOLK ON THE SHORE Watercolour $5\frac{1}{8}'' \times 7''$ (13×17.7 cm.) *P. M. Turner*

SHORE SCENE, WITH WAGGON AND HORSES (Study for Boulogne Sands) Pencil on blue-grey paper $2\frac{3}{4}'' \times 5\frac{7}{8}''$ (7×14.8 cm.) *Exhib. B.F.A.C., 1937, No. 119a Sir Hickman Bacon, Bart., Thonock*

WIMEREUX (a thatched cottage in sunlight) Pencil $4\frac{5}{8}'' \times 6''$ (11.7×15.2 cm.) Inscribed, Vimereux *Victoria and Albert Museum, London, D2272-1885*

A TRADING SHIP DISMASTED (near the shore) Pencil $8'' \times 9\frac{1}{2}''$ (20.3×23.5 cm.) *Exhib. B.F.A.C., 1937, No. 130 P. M. Turner*

TWO SHIPS BECALMED Pencil $1\frac{5}{8}'' \times 6\frac{1}{4}''$ (4×15.8 cm.) *P. M. Turner*

DUTCH BARGE WITH SAILS FURLED Pencil and wash $4\frac{3}{4}'' \times 3\frac{3}{4}''$ (12×9.5 cm.) *P. M. Turner*

SHIP WITH TOPSAILS SET (coast line beyond) Pencil and wash

CATALOGUE

5 $\frac{5}{8}$ " × 3 $\frac{1}{8}$ " (14.3 × 7.8 cm.)
Numbered 20 P. M. Turner

TWO PEASANTS Pencil 4" × 3 $\frac{1}{8}$ " (10.1 × 8 cm.) Coll. A. Colin, A. Dubuisson Henri Marillier

SKETCH FROM A DUTCH SEVENTEENTH CENTURY PICTURE Pencil 5 $\frac{1}{8}$ " × 3" (13 × 7.5 cm.) City Art Gallery, Nottingham, 20-39

DIEPPE: THE QUAYSIDE (Sailors drying and repairing nets) Reed pen and wash 5 $\frac{1}{2}$ " × 7 $\frac{3}{8}$ " (14 × 19.3 cm.) Coll. R. Nesham P. M. Turner Plate 31

LATE GOTHIC DOORWAY (Two peasant women; perhaps a preparatory sketch for the Frontispiece of *Restes et Fragments d'Architecture du Moyen Age*) Pencil 5 $\frac{3}{8}$ " × 3 $\frac{3}{8}$ " (13.7 × 8.4 cm.) Perhaps lot 188, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 28 in album) The Marquess of Lansdowne, Bowood

THREE SHIPS WITH SAILS SET Pencil and wash 4 $\frac{1}{8}$ " × 3" (10.4 × 7.7 cm.) P. M. Turner

THREE-MASTED BARGE (lateen sails set) Pencil and wash 4 $\frac{1}{8}$ " × 3 $\frac{3}{8}$ " (10.4 × 8.5 cm.) P. M. Turner

1824 THE SEINE NEAR MANTES Oil on canvas 11 $\frac{7}{8}$ " × 17 $\frac{3}{8}$ " (30 × 44 cm.) Exhib. Bethnal Green, 1872-5, No. 51 Wallace Collection, London, 339 Plate 27

LE CHEMIN SABLONNEUX, BORDS DE LA SEINE (near Champrossay) Oil on canvas 10 $\frac{1}{4}$ " × 15 $\frac{1}{2}$ " (26 × 39.5 cm.) Exhib. Paris, Bonington, 1936, No. 26 Maurice Gobin Plate 33

BORDS DE LA SEINE (view over the river to a wood and hills) Oil

on paper laid on canvas 10 $\frac{5}{8}$ " × 18 $\frac{1}{2}$ " (27 × 47 cm.) Coll. Comte J. Milleret de Milleret Exhib. Paris, Bonington, 1936, No. 38 Maurice Gobin Plate 34

MANTES ON THE SEINE Oil on canvas 15" × 20 $\frac{3}{4}$ " (38 × 52.6 cm.) Metropolitan Museum, New York Plate 38

INTERIOR OF A CHURCH (the chancel; two monks) Oil on panel 7 $\frac{1}{8}$ " × 5 $\frac{1}{4}$ " (18 × 13.4 cm.) Maurice Gobin Plate 48

COAST SCENE, NORMANDY (Fishing Boats beached in the foreground) Oil on canvas 10 $\frac{1}{4}$ " × 17 $\frac{1}{2}$ " (26 × 44.5 cm.) Signed R. P. B. monogram Coll. Baron Charles Rivet, Mme. de Salandy Exhib. Gros., 1936, No. 145; B.F.A.C., 1937, No. 4 Mlle. F. de Catheu, Paris Plate 36

COAST SCENE (a beached boat and a waggon in foreground) Oil on canvas 14 $\frac{1}{2}$ " × 20 $\frac{3}{4}$ " (36.4 × 51.6 cm.) Coll. Pourtales (sale 1865) Exhib. B.F.A.C., 1937, No. 14 Mr. C. E. Russell Plate 40

COTES NORMANDES Oil on canvas M. Bureau Plate 35

THE BEACH AT FECAMP (Fishwives by a row of cottages) Oil on panel 18 $\frac{3}{8}$ " × 13 $\frac{3}{8}$ " (46.7 × 36.9 cm.) Coll. W. A. Coats Exhib. W. B. Paterson, 1913, No. 15; B.F.A.C., 1937, No. 46 Sir Martyn Beckett, Bart. Kirkdale Manor

PAYS DE CAUX, SUNSET Oil on paper, laid on canvas 8 $\frac{1}{2}$ " × 9" (21.8 × 23 cm.) P. Gosselin Plate 37

BONINGTON

STORMY SEA (shipping near a jetty) Oil on panel $13\frac{1}{2}'' \times 19\frac{1}{4}''$ (34.3 × 49 cm.) P. M. Turner Plate 41

SEA COAST: THE DUNES (three peasants and a dog; showery day) Oil on paper, laid on canvas $11\frac{5}{8}'' \times 17\frac{5}{8}''$ (30 × 44.7 cm.) Exhib. B.F.A.C., 1937, No. 36 P. M. Turner Plate 43

LE DEPART POUR LA PECHE Oil on canvas $10\frac{1}{8}'' \times 17\frac{3}{4}''$ (26 × 45 cm.) Coll. Simon Exhib. Paris, Sambon, 1932, No. 57 P. M. Turner Plate 39

SUNSET AT SEA (Two Peasants; ruined towers in the distance) Oil on panel $9\frac{5}{8}'' \times 11\frac{1}{2}''$ (24.5 × 29.2 cm.) P. M. Turner Plate 44

COUCHER DE SOLEIL ORAGEUX SUR LA MER Oil on millboard $8\frac{1}{4}'' \times 11\frac{1}{4}''$ (20.8 × 28.5 cm.) Maurice Gobin Plate 47

MARINE: ETUDES DE VAGUES Oil on paper laid on canvas $10\frac{3}{4}'' \times 14\frac{5}{8}''$ (27.3 × 37.3 cm.) P. Gosselin Plate 47

PORTRAIT OF A MAN Oil on canvas $30'' \times 25''$ (76.2 × 63.3 cm.) P. M. Turner Plate 46

PORTRAIT DE FILLETE Oil on paper laid on canvas $10\frac{1}{8}'' \times 13\frac{3}{8}''$ (26 × 34 cm.) Coll. Simon Exhib. Paris, Sambon, 1932 18 $\frac{3}{8}''$ (26 × 34 cm.) P. M. Turner

FESTIN D'ARTISTES (Men and women banqueting in a studio) Oil on canvas $7'' \times 9''$ (17.6 × 23 cm.) Patrice Hennessy Plate 45

LE PHARE, DUNQUERQUE Water-colour and pencil $9\frac{3}{4}'' \times 7''$ (24.7 × 17.7 cm.) Coll. Char-

1824-5

vet, A. Colin Atherton Curtis Plate 49

DUTCH BARGES WITH A SCHOONER IN THE DISTANCE Watercolour $9\frac{3}{8}'' \times 7''$ (23.7 × 17.7 cm.) Signed and dated R. P. B. 182 (?) Exhib. B.F.A.C., 1937, No. 109 C. E. Russell

A MILKMAID Watercolour and pencil $4\frac{1}{8}'' \times 3\frac{1}{8}''$ (10.8 × 9.8 cm.) Coll. A. Colin, A. Dubuisson Henri Marillier

FISHERMEN AND BOATS (a wide shore with high cliffs) Pencil on tinted paper $6\frac{1}{8}'' \times 9\frac{1}{2}''$ (15.5 × 24 cm.) Inscribed, verso: donné par mon ami Secretan Undecipherable collector's mark P. M. Turner

BARGES AND FIGURES (Three barges, with sails furled) Pencil $4\frac{1}{2}'' \times 7''$ (11.3 × 17.7 cm.) Victoria and Albert Museum, London, D2273-1885

HEAD OF A MAN WEARING A FLEMISH CAP Pencil $4\frac{1}{8}'' \times 3\frac{3}{4}''$ (10.4 × 9.6 cm.) Numbered 87 Coll. George Cattermole Luc. A. Moreau

STUDIES OF FRENCH FISHERFOLK Black, red, and white chalk on buff paper $7\frac{7}{8}'' \times 10\frac{3}{4}''$ (20 × 27.3 cm.) British Museum, London, 1901-4-17-7 Plate 51

A MAN SEATED (perhaps a study from a picture) Pen and wash $3\frac{1}{2}'' \times 4''$ (8.8 × 10 cm.) British Museum, London, LB 10-8a

SHORE SCENE (showery day; figures on a jetty, right; men beaching a boat) Oil on millboard laid on panel $10\frac{3}{4}'' \times 15\frac{1}{4}''$ (27.3 × 38.7 cm.) His Excellency Cheuky Pasha, Cairo

CATALOGUE

CHILD AT PRAYER (scene in
seventeenth century costume; a
child kneels by his mother
seated in a high backed chair)
Oil on panel $13\frac{3}{4}'' \times 10''$ (35
 \times 26 cm.) *Exhib. British Institu-*
tion, 1843, 130; Bethnal Green,
1872-5, No. 52 Coll. The Hon.
Edmund Phipps, 1843,? sale General
Phipps, 1859, lot 91 Wallace Col-
lection, 270 Plate 60

THE BRIDE AT PRAYER (a girl
kneeling before a crucifix) Oil
on panel $6\frac{1}{4}'' \times 8\frac{3}{4}''$ (15.8 \times
22.3 cm.) *Maurice Gobin Plate 54*

FLOWERS IN A VASE Oil on mill-
board $14'' \times 10''$ (35.5 \times 25.3
cm.) *P. M. Turner Plate 55*

CART ON A ROAD (Mantes in the
distance) Sepia $5'' \times 8\frac{3}{4}''$
(12.6 \times 21.2 cm.) *Coll. Fla-*
meng, Comte de Faucigny; a partly
obliterated inscription reads "Fau-
cigny était dans l'intimité du peintre
à cette époque" P. M. Turner

A KNIGHT TEMPLAR STANDING BY
A GOTHIC TOMB (An Expansion
of this subject signed by L. S. M.
Lavigne is in the Musée Magnin,
Dijon) Sepia over pencil $3\frac{1}{4}'' \times$
 $2\frac{1}{4}''$ (8.2 \times 5.6 cm.) *Musée*
Municipal, Nancy, 1338

PORTRAIT OF THE COMTE DE FOR-
BIN (three-quarter length, seated
in armchair, left hand on table,
curtain background) Water-
colour over pencil with touches
of gum $9\frac{1}{2}'' \times 8''$ (24.5 \times
20.5 cm.) Inscribed, "Esquisse
pour le portrait du Comte de
Forbin" *Coll. Gigoux Musée*
de Besançon, 2377 D Plate 81

THREE NORMAN PEASANT GIRLS
(two sitting and one standing by

a rock) Black and red chalk
on tinted paper $5\frac{3}{4}'' \times 5\frac{3}{4}''$
(14.5 \times 14.5 cm.) *British Museum,*
London, LB 21-7-14-13 Plate 52

CLIFFS AND A BEACHED BOAT Pen-
cil $3\frac{1}{8}'' \times 6\frac{7}{8}''$ (7.9 \times 17.4
cm.) *City Art Gallery, Notting-*
ham, 12-44

DINGHY WITH LATEEN SAIL
DRYING Pencil $3\frac{3}{4}'' \times 4\frac{1}{2}''$
(9.5 \times 11.4 cm.) *Numbered 26*
Coll. W. B. Paterson City Art
Gallery, Nottingham, 13-69

SEA SHORE WITH FISHERFOLK
(three ships in the distance)
Pencil $3\frac{1}{8}'' \times 7''$ (7.9 \times 17.8
cm.) *Coll. Fairfax Murray City*
Art Gallery, Nottingham, 12-40

PULPIT AT AMIENS Pencil $7'' \times$
 $5''$ (17.8 \times 12.7 cm.) In-
scribed as title *C. E. Hughes*

LA VIERGE DOREE, AMIENS CATHE-
DRAL Pencil $6\frac{1}{2}'' \times 3\frac{7}{8}''$ (16.5
 \times 9.8 cm.) *Exhib. B.F.A.C.,*
1937, No. 97 C. E. Hughes

SCULPTURE ON THE CHOIR SCREEN,
AMIENS CATHEDRAL Pencil $8\frac{1}{8}''$
 $\times 10\frac{3}{4}''$ (22.5 \times 27.7 cm.)
Exhib. B.F.A.C., 1937, No. 121
R. W. Reford

GOTHIC PULPIT OR BALCONY Pen-
cil $6\frac{3}{4}'' \times 4\frac{1}{8}''$ (17.1 \times 19.4
cm.) *Coll. J. P. Heseltine Exhib.*
B.F.A.C., 1937, No. 94 P. M.
Turner

BARGE AND DINGHY Watercolour
 $5\frac{1}{2}'' \times 6\frac{3}{8}''$ (14 \times 16.2 cm.)
Exhib. B.F.A.C., 1937, No. 114
(No. 67 in album) The Marquess
of Lansdowne, Bowood

MAN SEATED UNDERNEATH A PENT-
HOUSE Black chalk and bistre
 $2\frac{3}{8}'' \times 2\frac{5}{8}''$ (7.5 \times 6.8 cm.)
Coll. Fournier Louvre, Paris, 5927

BONINGTON

1825 COAST SCENE (Children seated on rocks near a pile of fish) Oil on canvas $21^{\frac{1}{2}} \times 32\frac{3}{8}$ " (53.4 × 83.2 cm.) Signed and dated R. P. Bonington, 1825 Engraved by C. G. Lewis, 1836 *Exhib. B.F.A.C., 1937, No. 43*
The Duke of Westminster, Eaton

COAST SCENE (two children with a basket of fish; a stranded vessel) Oil on canvas $17\frac{3}{4} \times 21\frac{1}{2}$ " (45 × 54.5 cm.) Signed and dated R. P. Bonington 1825 (? 1826 or 1823) *Exhib. B.F.A.C., 1937, No. 49, where the date is read with equal reason as 1826* *The Marquess of Lansdowne, Bowood* Plate 56

LANDSCAPE WITH A WAGGON: A GROUP OF TREES MIDDLE DISTANCE (a plain beyond) Oil on canvas $14\frac{1}{2} \times 20$ " (36.4 × 50.8 cm.) *National Gallery of Canada, Ottawa* Plate 57

RIVER SCENE (Windmill by a group of trees on a river; moored barges in the foreground) Oil on English millboard $9\frac{5}{8} \times 13\frac{3}{4}$ " (24.5 × 34.8 cm.) Signed R. P. B. *Coll. Lord Taunton* *Exhib. Tooth's Gallery, 1931, No. 4; Royal Academy, British Art, 1934, No. 467 (662); B.F.A.C., 1937, No. 41* *Mrs. E. W. Tilling*

SUNSET: SEAPORT AND LIGHTHOUSE Oil on canvas $4\frac{1}{8} \times 12\frac{1}{4}$ " (10.4 × 31 cm.) *P. M. Turner* Plate 59

ROUEN CATHEDRAL: SUNRISE Oil on millboard $10\frac{3}{4} \times 7\frac{7}{8}$ " (27.5 × 20 cm.) Seal on verso R.P.B. *Exhib. Paris, Samson, 1932, No. 7; Bonington, 1936,*

No. 39 Maurice Gobin Plate 58

HEATH SCENE; STORMY SKY Oil on canvas $10\frac{5}{8} \times 13\frac{7}{8}$ " (27 × 35 cm.) *Coll. Paul Delaroche* Lithographed by J. D. Harding *Musée Fabre, Montpellier, 342*

SHIPPING OFF THE ENGLISH COAST (This sketch inspired Roqueplan's *Marine* now in the Musée de Béziers, No. 181) Oil on canvas $7\frac{1}{8} \times 11\frac{7}{8}$ " (18 × 30 cm.) *Exhib. Paris, Bonington, 1936, No. 6; Samson, 1932, No. 4* Maurice Gobin Plate 78

L'ODALISQUE Oil on canvas $15 \times 12\frac{1}{2}$ " (38 × 31.8 cm.) *P. M. Turner* Plate 61

DON QUIXOTE IN HIS STUDY (This subject was No. 102 in the sale of 1829) Oil on canvas $15\frac{1}{2} \times 15\frac{1}{8}$ " (39.3 × 38.5 cm.) Maurice Gobin Plate 53

HENRI AND GABRIELLE D'ESTREES (the King standing in armour by a table; Gabrielle seated with a lute) Oil on paper $9\frac{3}{4} \times 7\frac{1}{2}$ " (25 × 19 cm.) *Exhib. Paris, Bonington, 1936, No. 22* Maurice Gobin Plate 53

SELF PORTRAIT (the artist painting in his studio) Oil on panel $10\frac{1}{4} \times 7\frac{3}{8}$ " (26 × 18.7 cm.) *Exhib. Paris, Bonington, 1936, No. 67* Gabriel Renand Frontispiece

PORTRAIT OF A WOMAN PAINTING Oil on millboard $12\frac{3}{8} \times 8$ " (31.4 × 20.3 cm.) Gabriel Renand Plate 63

THE JOCKEY (half-length, wearing the maroon and yellow colours of the Duke of Richmond) Oil on canvas 24×20 " (61 × 50.8 cm.) *P. M. Turner* Plate 64

CATALOGUE

MIRACLE OF ST. BAVO (copy after Rubens) Oil on panel $10\frac{1}{2}'' \times 16''$ (26.6 × 40.6 cm.) P. M. Turner Plate 62

LISIERE DE FORET (paysage d'Angleterre) Watercolour $4\frac{1}{8}'' \times 6\frac{5}{8}''$ (10.5 × 17 cm.) Exhib. Paris, Samson, 1933, No. 25 M. Aubry

RIVER SCENE (a man fishing) Watercolour and gum over pencil $6\frac{1}{2}'' \times 8\frac{5}{8}''$ (16.5 × 21.8 cm.) Signed R. P. B. and dated 1825 Coll. Charles, Duc de Nemours Atherton Curtis Plate 65

VIEW AT GREENWICH (the Queen's House seen beyond trees Cf. a watercolour by Delacroix of the same subject, reproduced Moreau-Nelaton, Delacroix I, p. 73, fig. 45) Watercolour $4\frac{1}{2}'' \times 7\frac{1}{2}''$ (11.3 × 19 cm.) Coll. Charvet, Leloir Exhib. Paris Bonington, 1936, No. 4 P. M. Turner Plate 66

WESTMINSTER ABBEY (figures and a belt of trees) Watercolour and bodycolour $6\frac{3}{4}'' \times 10\frac{1}{4}''$ (17.1 × 36 cm.) Coll. Charvet, Leloir Exhib. Paris, Samson, 1932, No. 26; Bonington, 1936, No. 3 P. M. Turner Plate 68

PARK SCENE: SUNSET Watercolour $5\frac{7}{8}'' \times 10\frac{3}{4}''$ (14.8 × 27.3 cm.) Coll. Charvet, Leloir Exhib. Paris, Bonington, 1936, No. 2 P. M. Turner Plate 67

THE GREAT STAIRCASE OF A FRENCH CHATEAU (nobles and ladies descending; pages and dogs at the foot, left) Watercolour with gum over pencil $7'' \times 6\frac{1}{2}''$ (17.7 × 16.5 cm.)

Signed and dated R. P. Bonington, 1825 Coll. Lexis Brown, 1843, lot 9 Exhib. Bethnal Green, 1874-5 No. 701 Wallace Collection, London, 696 Plate 69

THE ARABIAN NIGHTS (A princess on a divan, attended by a lutanist) Watercolour and gum $9\frac{1}{4}'' \times 7\frac{1}{8}''$ (23.5 × 18 cm.) Signed and dated, R. P. Bonington, 1825 Perhaps Couton Sale, 1830, lot 116 Exhib. Bethnal Green, 1874-5, No. 706 Wallace Collection, London, 657 Plate 70

LADY AND PAGE (a young woman seated at a table considers the message brought by a page) Watercolour with gum $5\frac{3}{4}'' \times 3\frac{3}{4}''$ (14.5 × 9.5 cm.) Perhaps Lord Henry Seymour Sale, 1860 Exhib. Bethnal Green, 1872-5, No. 611 Wallace Collection, London, 676

LADY AND CAVALIER (a youth seated at a table converses with a lady sitting in a chair; seventeenth century costume) Watercolour, gum, and traces of pencil $5'' \times 3\frac{3}{4}''$ (13 × 10 cm.) Exhib. Bethnal Green, No. 704, 1874-5 Wallace Collection, London, 732

PORTRAIT OF NEWTON FIELDING (?) (with gun and game-bag, in a landscape) Watercolour and pencil $9\frac{1}{2}'' \times 7\frac{3}{4}''$ (24.2 × 19.7 cm.) Signed R. P. Bonington Henri Marillier

LANDSCAPE WITH TWO WINDMILLS (a man on horseback, and a woman on foot) Watercolour $8'' \times 10\frac{1}{2}''$ (20.2 × 26.6 cm.) Exhib. B.F.A.C., 1937, No. 91 Mrs. E. W. Tilling

BONINGTON

SHIPPING OFF THE COAST OF KENT

Watercolour $6\frac{3}{4}'' \times 9\frac{1}{4}''$ (13.8 \times 23.4 cm.) Signed on the mainsail of the barge: R P B
Exhib. B.F.A.C., 1937, No. 108
Whitworth Art Gallery, Manchester
Plate 76

SHIPPING OFF THE ENGLISH COAST

Sepia $3\frac{1}{4}'' \times 9''$ (8.2 \times 22.8 cm.) P. M. Turner

SHIPPING Sepia and pencil $6\frac{1}{2}'' \times 9''$ (16.5 \times 22.8 cm.) P. M. Turner

STUDY FROM A VANDYCK CONVERSATION PIECE (three men)

Watercolour $4'' \times 3\frac{1}{2}''$ (10.1 \times 9.8 cm.) Probably lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 21 in album) *The Marquess of Lansdowne, Bowood*

SELF PORTRAIT (head and shoulders, leaning his head on his right hand, wearing a beret)

Sepia touched with white $4\frac{3}{4}'' \times 4''$ (12 \times 10.1 cm.) Coll.

Baron Charles Rivet Reproduced D. & H. p. 90 Exhib. B.F.A.C., 1937, No. 76 The Heirs of the late M. N. de Lajudie Plate 72

GIRL WITH BROAD STRAW HAT, SEATED

Pencil and wash $3'' \times 3\frac{3}{8}''$ (7.6 \times 8.5 cm.) British Museum, London, LB 10-11b

OLD WOMAN SEATED

Pencil $4\frac{1}{8}'' \times 3\frac{1}{8}''$ (11 \times 9.7 cm.) Coll. A. Colin, A. Dubuisson Henri Marillier

STUDIES OF FRENCH FISHERFOLK

Black, red, and white chalk on brown paper $7\frac{7}{8}'' \times 10\frac{3}{4}''$ (20.2 \times 27.3) British Museum, London, 1901-4-17-17

STUDIES OF BRETON FISHERFOLK

Black, and red chalk on buff

paper $7\frac{3}{4}'' \times 10\frac{1}{8}''$ (19.7 \times 25.7 cm.) Coll. William Bateson Exhib. B.F.A.C., 1937, No. 95, 1937 *The Earl of Sandwich, Hinchingbrooke* Plate 51

PEASANT BOY Black and white chalk on buff paper $4\frac{1}{2}'' \times 2\frac{3}{8}''$ (11.3 \times 6 cm.) Collector's mark, William Bateson, F.R.S. P. M. Turner

TWO PEASANT BOYS Black, red, and white chalk on buff paper $3\frac{3}{8}'' \times 6''$ (9.2 \times 15 cm.) Collector's mark, William Bateson, F.R.S. P. M. Turner

CHURCH TOWER BEYOND MEADOWS (tree and a stream right ground)

Pencil on grey paper $6\frac{7}{8}'' \times 6\frac{3}{4}''$ (17.4 \times 17.1 cm.) Numbered 111

Probably lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 31 in album) *The Marquess of Lansdowne, Bowood* Plate 72

VILLAGE SCENE (Church tower and windmill) Pencil $3\frac{3}{4}'' \times 6\frac{7}{8}''$ (9.5 \times 17.5 cm.) Coll. Sir F. Seymour Haden Exhib. B.F.A.C., 1937, No. 127 P. M. Turner

LANDSCAPE WITH THREE PEASANTS (a tower on a distant hill)

Pencil $3\frac{3}{4}'' \times 7\frac{3}{8}''$ (9.5 \times 18.6) Coll. Sir F. Seymour Haden Exhib.

B.F.A.C., 1937, No. 129 P. M. Turner

COUNTRY ROAD (two trees in the foreground and a distant church)

Pencil $3\frac{5}{8}'' \times 7''$ (9.2 \times 17.8 cm.) City Art Gallery, Nottingham, 12-42

RIVER SCENE WITH BOATS AND CHURCH Pencil $3\frac{5}{8}'' \times 5\frac{3}{8}''$ (9.3 \times 13.5 cm.) Coll. A. Colin,

A. Dubuisson Henri Marillier

CATALOGUE

SHIPPING AT SEA (a steamer in the distance; slight breeze) Pencil $3\frac{1}{8}'' \times 7\frac{3}{8}''$ (8×18.7 cm.) *City Art Gallery, Nottingham, 12-36*

FISHING BOATS OFF DOVER Pencil $4\frac{7}{8}'' \times 9\frac{1}{4}''$ (12.3×23.4 cm.) Inscribed *verso*, donné par mon ami Secretan *Undecipherable collector's mark P. M. Turner*

THREE BARGES (one on the right with lateen sails) Pencil $3\frac{7}{8}'' \times 5\frac{1}{2}''$ (8.2×14 cm.) *P. M. Turner*

STUDIES FOR FIGURES IN THE MERCHANT OF VENICE, WITH SHYLOCK Pen and sepia on two sheets of paper $8\frac{3}{4}'' \times 13\frac{1}{8}''$ (22.3×35.2 cm.) *Coll. Sutton Palmer Exhib. B.F.A.C., 1937, No. 77 P. M. Turner Plate 73*

STUDIES OF THE COSTUME OF PALIKARES Pencil and wash $11\frac{1}{4}'' \times 9''$ (28.6×23 cm.) *Exhib. Paris, Bonington, 1936, No. 11 Luc A. Moreau Plate 74*

STUDIES OF ORIENTAL COSTUME *Verso*, four similar studies Pencil $11\frac{3}{4}'' \times 9\frac{5}{8}''$ (29.8×24.5 cm.) *Luc A. Moreau*

PORTRAIT OF A PAINTER (from a Dutch seventeenth century portrait) Pencil $3\frac{3}{4}'' \times 4\frac{5}{8}''$ (9.4×11.7 cm.) *Lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 16 in album) The Marquess of Lansdowne, Bowood*

BEARDED MAN IN PROFILE (caricature) Pencil $3'' \times 2\frac{1}{2}''$ (7.4×6.3 cm.) *Probably in lot 84, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 13 in album) The Marquess of Lansdowne, Bowood*

STUDY OF LEAVES Pencil $2\frac{3}{8}'' \times 3\frac{5}{8}''$ (6×9.2 cm.) *Exhib. B.F.A.C., 1937, No. 114 (No. 1 in album) The Marquess of Lansdowne, Bowood*

A FUNERAL MONUMENT (a boy and two women kneeling) Pen, pencil and wash $4\frac{1}{2}'' \times 6\frac{1}{8}''$ (11.5×17.5 cm.) Inscribed with date 1596 *C. E. Hughes*

A FUNERAL MONUMENT (a man in armour and a woman kneeling; two details) Pen and wash $4\frac{1}{2}'' \times 6\frac{7}{8}''$ (11.5×17.5 cm.) Inscribed with date 1587 *C. E. Hughes*

A QUEEN (study from a sixteenth century painting) Wash $5\frac{3}{8}'' \times 2\frac{1}{2}''$ (13.7×6.5 cm.) *C. E. Hughes*

MAN WEARING A CLOAK AND RUFF, KNEELING Pencil and wash $5\frac{1}{2}'' \times 4''$ (14×10.2 cm.) *Numbered 59 C. E. Hughes*

TWO WOMEN KNEELING (from late sixteenth century sculpture) Pencil and wash $5'' \times 3\frac{3}{8}''$ (13.7×8.5 cm.) *Numbered 56 C. E. Hughes*

BOY KNEELING Pencil and wash $4\frac{3}{8}'' \times 3\frac{1}{4}''$ (11.2×8.3 cm.) *Numbered 59 C. E. Hughes*

A WOMAN (detail of statuary) Pencil and wash $4\frac{1}{8}'' \times 3''$ (10.4×7.6 cm.) *C. E. Hughes*

RECUMBENT FEMALE FIGURE (from a mediaeval monument) Pencil $4\frac{1}{4}'' \times 8\frac{1}{4}''$ (10.8×20.8 cm.) *Exhib. B.F.A.C., 1937, No. 122a R. W. Refford*

FIGURE STUDY FROM SCULPTURE Pen and ink on paper watermarked G. & R. Turner $4\frac{5}{8}'' \times 2\frac{5}{8}''$ (11.7×6.8 cm.) *British Museum, London, LB 10-28b*

BONINGTON

THREE STUDIES OF A BASINET
Pencil $3\frac{1}{2}'' \times 8\frac{3}{8}''$ (8.8 × 21.3 cm.) Inscribed, "1390 basinet à vizier" *Exhib.*
B.F.A.C., 1937, No. 126b *R. W. Reford*

FOUR STUDIES OF ARMOUR (one dated 1460) Pencil on paper watermarked, G. & R. Turner $7\frac{5}{8}'' \times 8''$ (19.2 × 15.2 cm.) *British Museum, London, LB 10-25*
A FULL SUIT OF SIXTEENTH CENTURY ARMOUR Pencil $7'' \times 4\frac{7}{8}''$ (17.8 × 12.3 cm.) *Exhib.*
B.F.A.C., 1937, No. 126a, *R. W. Reford*

FOUR STUDIES OF ARMOUR (breast-plates and thigh-pieces) Indian ink $4\frac{1}{4}'' \times 7\frac{1}{2}''$ (10.7 × 19 cm.) Numbered 43 *British Museum, London, LB 10-27*

MAN ON HORSEBACK WEARING INLAID ARMOUR Pencil $6\frac{5}{8}'' \times 5''$ (17.5 × 12.7 cm.) *British Museum, London, LB 10-23*

FIVE STUDIES OF ARMOUR (one dated 1540) Pencil on paper, watermarked G. & R. Turner $6\frac{1}{2}'' \times 8\frac{7}{8}''$ (16.5 × 22.5 cm.) Numbered 58 *British Museum, London, LB 10-26*

FIVE STUDIES OF ARMOUR AND COSTUME Pencil on English paper $10\frac{1}{4}'' \times 7\frac{1}{8}''$ (26 × 18 cm.) Inscribed, "gensarmier italien 1485" and with notes of colour, material, etc. *British Museum, London, LB 10-22*

FOUR STUDIES OF ARMOUR (and other sketches) Pencil and wash $6\frac{1}{4}'' \times 9\frac{1}{4}''$ (17.2 × 23.5 cm.) Numbered 58 *British Museum, London, LB 10-24*

THREE STUDIES OF ARMOUR AND

COSTUME Inscribed with the date 1580 *Verso*, Study of Trees Pencil $7\frac{1}{8}'' \times 10\frac{3}{8}''$ (18 × 26.4 cm.) *Coll. George Cattermole M. Luc A. Moreau Plate 73*

STUDIES OF TWO WOMEN (half-length and whole length; costume c. 1600) Pencil $7\frac{7}{8}'' \times 4\frac{1}{2}''$ (20 × 11.5 cm.) Numbered 84 *Coll. George Cattermole Luc A. Moreau*

STUDIES OF A HERALD AND ANOTHER FIGURE (sixteenth century costume) Pencil $6\frac{3}{4}'' \times 4\frac{1}{4}''$ (17 × 11 cm.) *Coll. George Cattermole Luc A. Moreau*

STANDING MALE FIGURE (perhaps after a Velasquez portrait) Pencil $5\frac{7}{8}'' \times 4\frac{1}{4}''$ (15 × 10.7 cm.) Numbered 70 *Coll. George Cattermole Luc A. Moreau*

STUDIES OF HEADS, A MAID WITH A TRAY, ETC. Pencil $4\frac{3}{4}'' \times 4\frac{1}{2}''$ (12 × 11.5 cm.) *Coll. George Cattermole Luc A. Moreau*

STUDIES OF SPANISH COSTUME, HAT, RUFF AND CLOAK Pencil $4\frac{3}{8}'' \times 2\frac{1}{4}''$ (11 × 5.5 cm.) Numbered 76 *Coll. George Cattermole Luc A. Moreau*

STUDIES OF TWO FIGURES Pen and ink $3\frac{3}{8}'' \times 2\frac{1}{8}''$ (8.5 × 5.5 cm.) *Coll. George Cattermole Luc A. Moreau*

BOUNDED CAPTIVES AND A TROPHY OF ARMS Pen and ink $6\frac{1}{2}'' \times 4\frac{5}{8}''$ (10.5 × 11.7 cm.) *British Museum, London, LB 30*

STUDIES OF WOMEN Pen and ink $6\frac{1}{4}'' \times 4\frac{1}{8}''$ (17.2 × 11.7 cm.) *British Museum, London, LB 10-13*

AN ANGEL WITH A CORNUCOPIA

CATALOGUE

'study from sculpture Pen and ink $4\frac{5}{8}'' \times 2\frac{3}{8}''$ 11.8×6.8 cm. British Museum, London, LB 10-28a

FIGURE STUDIES Pen and ink $7\frac{1}{2}'' \times 3\frac{5}{8}''$ 19×9.8 cm. British Museum, London, LB 10-10

A MAN AND WIFE WITH CHILDREN: AND A FIGURE OF PLENTY Pen and ink $4\frac{3}{4}'' \times 5\frac{7}{8}''$ 12×14.7 cm. British Museum, London, LB 10-32

FIGURE STUDIES Pen and ink $7\frac{7}{8}'' \times 4\frac{3}{4}''$ $(20 \times 12$ cm.) British Museum, London, LB 10-35

TWO DUTCH CHILDREN Pencil, chalk and wash on buff paper $4\frac{1}{8}'' \times 4\frac{3}{4}''$ $(10.5 \times 12$ cm.) Coll. George Cattermole Luc A. Moreau

"THE CORONATION CHAIR, WESTMINSTER ABBEY" Pencil $5\frac{3}{4}'' \times 7\frac{1}{8}''$ $(14.5 \times 18$ cm.) Inscribed with the title Exhib. B.F.A.C., 1937, No. 122b R. W. Reford

TWO STUDIES OF A CHAIR COVERED IN GENOISE VELVET Pencil $5\frac{3}{8}'' \times 4\frac{7}{8}''$ $(13.5 \times 12.5$ cm.) Numbered 70 Coll. George Cattermole Luc A. Moreau

AN ARMCHAIR COVERED IN VELVET Pencil $4\frac{7}{8}'' \times 4\frac{3}{8}''$ $(14.2 \times 8.8$ cm.) Numbered 79 Coll. J. P. Heseltine P. M. Turner

INTERIOR OF A PANNELED ROOM (a four poster bed and a chair) Pencil $6'' \times 5\frac{1}{4}''$ $(15 \times 13.2$ cm.) Coll. Sir Francis Seymour Haden Exhib. B.F.A.C., 1937, No. 128 P. M. Turner

STUDY OF MOORISH ARCHITECTURE (a doorway) Pencil $5\frac{5}{8}'' \times 3\frac{7}{8}''$ $(14.2 \times 8.8$ cm.) Num-

bered 79 Coll. J. P. Heseltine P. M. Turner

AN ARMCHAIR COVERED IN VELVET Pencil $4\frac{7}{8}'' \times 4\frac{3}{8}''$ 12.3×11 cm. Coll. George Cattermole Luc A. Moreau Plate 75

1825-6 PORTRAIT OF EMPRESS JOSEPHINE ? after Gérard Oil on canvas $6\frac{5}{8}'' \times 8''$ 15.5×20.7 cm. H. Marillier Plate 62

A CHINAMAN Oil on canvas $21'' \times 16\frac{1}{2}''$ 53.4×41.9 cm. P. M. Turner Plate 46

L'ESCALIER DU PALAIS DE JUSTICE, ROUEN Watercolour and reed pen over pencil $8\frac{5}{8}'' \times 8''$ $(22 \times 20.5$ cm.) Coll. Charvet Exhib. Bonington, 1936, No. 37 Maurice Gobin

BORDS DE LA SEINE, ROUEN (barques, rive et tour de St. Ouen, centre) Watercolour over pencil $6\frac{3}{4}'' \times 9\frac{1}{8}''$ $(17.1 \times 23$ cm.) Coll. H. Dreux, Jullien, Marillier Exhib. Paris, Bonington, 1936, No. 36, B.F.A.C., 1937, No. 102 Lithographed by François P. M. Turner Plate 80

ENVIRONS DE PARIS Wash $5\frac{3}{8}'' \times 8\frac{1}{4}''$ $(13.5 \times 21$ cm.) Henri Marillier

SUR LES DUNES (a mother with her child, a peasant and a horse) Watercolour with gum and pencil $6\frac{1}{4}'' \times 9\frac{1}{8}''$ $(16 \times 23$ cm.) Exhib. Paris, Bonington, 1936, No. 5 Maurice Gobin Plate 79

THE EARL OF SURREY AND THE FAIR GERALDINE (Scene at the foot of steps to a mansion) Watercolour with touches of gum and pencil $5\frac{1}{2}'' \times 4\frac{1}{4}''$ $(14 \times 10.7$ cm.) Signed RPB

BONINGTON

Exhib. Bethnal Green, 1872-5, No. 618 Wallace Collection, London, 675 Plate 69

A WOMAN SEATED, LEANING FORWARD Pencil $4\frac{1}{2}'' \times 4\frac{3}{4}''$ (10.2 \times 12 cm.) *Coll. Fairfax Murray City Art Gallery, Nottingham*

A GALLANT (seventeenth century costume) Pencil and wash $5\frac{3}{8}'' \times 2\frac{3}{4}''$ (13.7 \times 7 cm.) *Coll. George Cattermole Luc A. Moreau Plate 75*

OLD WOMAN SEATED (study of seventeenth century costume) Pencil $3\frac{1}{2}'' \times 3''$ (9 \times 7.7 cm.) *Coll. George Cattermole Luc A. Moreau*

STUDY FROM A WOMAN'S PORTRAIT (seventeenth century costume) Pencil $5'' \times 3\frac{7}{8}''$ (12.5 \times 9.7 cm.) Numbered 84 *Coll. George Cattermole Luc A. Moreau*

STUDY OF A SOLDIER (from a Dutch seventeenth century genre picture) Pencil $6\frac{1}{8}'' \times 2\frac{5}{8}''$ (15.2 \times 6.8 cm.) *Coll. George Cattermole Luc A. Moreau*

A GIRL IN PROFILE AND A WOMAN STANDING (Dutch seventeenth century costume) Pencil $5\frac{1}{8}'' \times 4\frac{5}{8}''$ (13.2 \times 12 cm.) *Coll. George Cattermole Luc A. Moreau Plate 75*

KNEELING WOMAN (Study from a funeral sculpture) Pencil and wash $5\frac{1}{2}'' \times 3\frac{3}{8}''$ (14 \times 8.5 cm.) *C. E. Hughes*

COSTUME STUDY Pencil $3\frac{1}{8}'' \times 2\frac{3}{8}''$ (8 \times 6 cm.) Numbered 76 *Coll. George Cattermole Luc A. Moreau*

1826 NEAR MANTES Oil on canvas $21\frac{1}{2}'' \times 33\frac{1}{8}''$ (54.5 \times 84.2 cm.) Signed and dated R. P. Bonington, 1826 *Coll. Earl of Norman-ton, H. Darrell Brown Exhib. Royal Academy, 1884; Japanese-British Exhibition, 1910, No. 57; W. B. Paterson, 1913 Reproduced D. and H., p. 204 Taft Mu-seum, Cincinnati Plate 82*

LANDSCAPE WITH A TIMBER WAG-GON (left, the wagon drawn past trees by three horses; a flat landscape, right) Oil on canvas $19\frac{5}{8}'' \times 26\frac{5}{8}''$ (30 \times 68 cm.) *Coll. perhaps Webb Sale, 1837, lot 14 and Collot Sale, 1852, lot 1 Exhib. Bethnal Green, 1872-5, No. 49 Wallace Collection, London, 362 Plate 83*

VUE DU PARTERRE D'EAU A VER-SAILLES Oil on canvas $16\frac{5}{8}'' \times 20\frac{1}{8}''$ (42 \times 52 cm.) *Coll. Arago Exhib. British Art, 1934 (631); Paris, Gros., 1936 (139) Louvre, Paris, 888 Plate 85*

IN THE FOREST OF FONTAINE-BLEAU (rocks with trees beyond) Oil on millboard $12\frac{1}{2}'' \times 9\frac{1}{2}''$ (31.8 \times 24.2 cm.) An old label is inscribed: Sketch in the Forest of Fontainebleau by R. P. Bonington from the collection of Mr. Carrier, painter to the Duc de Condé and a fellow student of Bonington from whom he received this sketch *Exhib. B.F.A.C., 1937, No. 12 The Hon. Sir Evan Charteris, K.C., London*

THE WAGGON (drawn by two horses; a heath with a tall pop-lar) Oil on canvas $8'' \times 13\frac{1}{4}''$ (20 \times 33.2 cm.) *Coll. Exhib. Wildenstein, John Constable, 1937, No. 13 Major the Hon. Arthur Howard, London Plate 84*

CATALOGUE

THE SUNKEN ROAD Oil on canvas
 $10\frac{1}{2}'' \times 14''$ (26.6 × 35.5 cm.)
Exhib. Wildenstein Galleries, Constable, 1937, No. 14 P. M.
Turner Plate 77

L'ESPACE (a plain with distant hills; morning light) Oil on canvas *Musée de Reims, 257*

mountain SCENE (haymaking) Oil on paper laid on canvas
 $10\frac{1}{2}'' \times 13\frac{1}{2}''$ (27 × 34 cm.)
Presented by Lord Ivor Spencer Churchill, 1927 National Gallery 4254 Plate 86

ITALIAN SCENE (mountains beyond a lake; a house in foreground) Oil on canvas $9\frac{5}{8}'' \times 12\frac{1}{2}''$ (24.4 × 31.3 cm.) *Coll. Richard Bonington, James Keyden, Alexander Reid National Gallery of Scotland, Edinburgh Plate 89*

PLACE DE VILLAGE: MAMECIA (?) (street scene with a church, and a steep hill, left) Oil on paper laid on canvas $7\frac{1}{2}'' \times 7\frac{7}{8}''$ (19 × 20 cm.) *Coll. Faure Du-jarrée, Rodrigues Exhib. Paris, Bonington, 1936, No. 53 Maurice Gobin Plate 87*

VERONA: VIEW OF A CHURCH (an arch centre) Oil on panel $9\frac{1}{2}'' \times 7\frac{5}{8}''$ (24 × 19.2 cm.) *Exhib. Paris, Bonington, 1936, No. 55 Maurice Gobin Plate 88*

VERONA: VIEW OF A CHURCH AND RUINS (an arch left) Oil on panel $9\frac{3}{4}'' \times 7\frac{1}{2}''$ (24.7 × 19 cm.) *Exhib. Paris, Bonington, 1936, No. 54 Maurice Gobin Plate 88*

VIEW OF VENICE (the basin of St. Mark's) Oil on canvas $12\frac{1}{2}'' \times 15\frac{3}{4}''$ (31 × 40 cm.) *Exhib., Paris, Samson, 1932, No. 11 M. Marignane*

VENICE: THE GRAND CANAL AND THE PALAZZO SAGREDO Oil on panel $8\frac{3}{4}'' \times 11\frac{1}{4}''$ (22.2 × 28.5 cm.) *Exhib. B.F.A.C., 1937, No. 21 Reproduced in colour D. & H., p. 70 C. E. Hughes*

THE CAMPANILLE AND S. GIORGIO MAGGIORE Oil on canvas $8\frac{1}{4}'' \times 6\frac{1}{8}''$ (21 × 15.5 cm.) *Exhib. Paris, Bonington, No. 56 Henri Marillier Plate 91*

THE GRAND CANAL AND THE SALUTE CHURCH, VENICE Oil on canvas $13\frac{3}{4}'' \times 16\frac{1}{2}''$ (35 × 42 cm.) *Coll. J. Strauss Exhib. Paris, Samson, 1932, No. 10; Bonington, 1936, No. 58 Gabriel Renand*

THE COLUMN OF ST. MARK, VENICE Oil on canvas $17\frac{1}{2}'' \times 14\frac{1}{2}''$ (44 × 36 cm.) *Coll. Robert Vernon Exhib. British Institution, 1828 National Gallery, London, 374 Plate 145*

INTERIOR OF THE DOGE'S PALACE (scene suggesting Delacroix's *Execution of Marino Faliero*) Oil on canvas $31\frac{1}{4}'' \times 25\frac{1}{2}''$ (81 × 64.9 cm.) *Coll. Carlier René Longa*

A LAGOON NEAR VENICE Oil on canvas $11\frac{1}{4}'' \times 16\frac{1}{2}''$ (28.7 × 42 cm.) *Exhib. British Art, 1934, 637 Louvre, Paris*

THE RIALTO Oil on canvas $14'' \times 18''$ (35.5 × 45.7 cm.) *P. M. Turner*

VIEW ON THE GRAND CANAL, VENICE Oil on panel $8\frac{3}{4}'' \times 13\frac{3}{8}''$ (22.3 × 34 cm.) *P. M. Turner Plate 93*

STA. TRINITA DE' MONTI, ROME Oil on paper $6\frac{1}{8}'' \times 8\frac{3}{8}''$ (15.5 × 21.3 cm.) *Maurice Gobin Plate 92*

BONINGTON

VIEW FROM A TERRACE, WITH A PEACOCK Oil on paper laid on canvas $16\frac{1}{4}'' \times 22\frac{1}{4}''$ (41.2 × 50.3 cm.) *Exhib. Tate Gallery, 1930; Oxford Arts Club, 1933*
Arthur Morrison Plate 90

CASTLE OF LERICI (gulf of Spezzia) Oil on millboard $8\frac{7}{8}'' \times 11\frac{1}{8}''$ (22.5 × 28.5 cm.) *Perhaps lot 3, sale 1829 Maurice Gobin* Plate 87

CHATEAU DE LA DUCHESSE DE BERRI Oil on panel $9\frac{1}{4}'' \times 15''$ (23.5 × 37.7 cm.) *Exhib. B.F.A.C., 1937, No. 44 C. E. Russell*

VIEW ON A LAKE; MORNING Oil on panel $5\frac{1}{8}'' \times 8\frac{3}{8}''$ (13 × 22 cm.) Cf. the watercolour in Mr. P. M. Turner's collection *Musée Fabre, Montpellier, 343*

A SEA PIECE (shipping under way on a choppy sea) Oil on canvas $21\frac{1}{8}'' \times 32\frac{1}{2}''$ (54 × 83 cm.) *Wallace Collection, London, 273*
Plate 136

LA DEVISE: FRANCIS I AND MARQUERITE OF NAVARRE (a version of the Wallace Collection picture) Oil on canvas $9'' \times 7\frac{1}{8}''$ (23 × 18 cm.) *Exhib. Paris, Samson, 1932, No. 35 Arthur Samson*

THE CHIBOUK (a Turk reclining, holding a long pipe) Oil on canvas $9\frac{1}{2}'' \times 11\frac{1}{2}''$ (24 × 29.2 cm.) *Exhib. B.F.A.C., 1937, No. 30 National Gallery of Ireland, Dublin* Plate 97

ANNE PAGE AND SLENDER Oil on canvas $17\frac{1}{2}'' \times 14\frac{1}{8}''$ (45 × 36 cm.) *Coll. Duchesse d'Orléans (sale, 1853, No. 6) Exhib. Bethnal Green, 1872-3, No. 53 Wallace Collection, London, 333* Plate 95

PORTRAIT OF A LADY (seated three-quarter length in a red chair; a handkerchief in her right hand, dressed in black) Oil on canvas $36'' \times 30''$ (91.5 × 76.5 cm.) The previous owner stated that an original signature on the hem of the handkerchief was destroyed by damp, while the painting was in store. Possibly to be identified with *Portrait of a Lady in Bonington's sale, lot 164 Dudley Wallis* Plate 98

MAN IN A TOP HAT (landscape background) Oil on canvas $25'' \times 20\frac{3}{4}''$ (63.4 × 52.8 cm.) *Exhib. Ipswich, Gainsborough, 1927, No. 78; B.F.A.C., 1937, 32 P. M. Turner* Plate 99

RIVER SCENE WITH BARGES (windmills beyond, and distant hills) Watercolour and touches of gum $6\frac{3}{4}'' \times 9\frac{3}{8}''$ (17 × 24.6 cm.) Signed Bonington *P. M. Turner*

FISHERFOLK WITH A NET ON A FORESHORE (distance, a jetty; sunset) Watercolour with traces of pencil $5\frac{1}{2}'' \times 8\frac{7}{8}''$ (14 × 22.6 cm.) *P. M. Turner*

COTTAGE WITH TREES AND LADDER Watercolour and pencil $4'' \times 5\frac{3}{8}''$ (9.9 × 13.6 cm.) *Coll. A. Colin, A. Dubuisson Henri Marillier*

BRIDGE OF ST. MAURICE, ON THE RHONE, VALAIS Watercolour $7\frac{1}{4}'' \times 9\frac{3}{8}''$ (18.4 × 22.8 cm.) Engraved by W. J. Cooke, 1828 *Victoria and Albert Museum, London, P27-34* Plate 102

THE PIAZZA SAN MARCO, VENICE Watercolour $10\frac{1}{8}'' \times 8''$ (25.8

C A T A L O G U E

× 20.4 cm.) Done for or from the oil painting in the Wallace Collection *Exhib. B.F.A.C., 1937, No. 113 C. E. Russell Plate 94*

CLAVIGLIAGO (view of the village of Mascheri and the volcano) Watercolour over pencil $5\frac{1}{8}'' \times 8\frac{1}{4}''$ (13 × 21 cm.) *Coll. Delacroix, Ch. Dollfuss, Faller, H. Rouart Exhib. Paris, Bonington, 1936, No. 63 Maurice Gobin Plate 103*

THE LEANING TOWERS, BOLOGNA Watercolour and Chinese white over pencil $9\frac{1}{8}'' \times 6\frac{1}{2}''$ (23.2 × 16.5 cm.) *Coll. L. Brown (sale 1839, No. 64), San Donato (sale 1863, No. 371) Exhib. Bethnal Green, 1874-5, No. 711 Engraved by W. J. Cooke, 1831 Wallace Collection, London, 701 Plate 104*

A PIAZZA IN BOLOGNA (a procession passes across the foreground) Watercolour and gum with bodycolour $4\frac{7}{8}'' \times 7''$ (12 × 18 cm.) *Coll. His de la Salle Louvre, Paris, 808*

VIEW OF ROME Pen and wash $9\frac{7}{8}'' \times 16''$ (25.1 × 40.6 cm.) Inscribed, St. Jean de Latéran près des Thermes de Caracalla *Louvre, Paris, 22758*

THE QUAYS Watercolour and chalk on tinted paper $5'' \times 7''$ (12.7 × 18 cm.) *Coll. Ionides Victoria and Albert Museum CAI 14 Plate 103*

A WASHING PLACE IN PARIS Watercolour and chalk $11\frac{5}{8}'' \times 16''$ (29.4 × 40.5 cm.) Inscribed with colour notes *Coll. Henreux Louvre, Paris, 11962 Plate 112*

ROUEN (view across the Seine with ships in the foreground) Watercolour and pencil $6\frac{7}{8}'' \times 9\frac{1}{8}''$ (17 × 23 cm.) *Coll. Barnett, Lewis Brown, San Donato Exhib. Bethnal Green, 1874-5, No. 707 Lithographed by J. D. Harding, 1829 Wallace Collection, London, 704 Plate 101*

VIEW ON A LAKE (a castle in the distance) Watercolour $4\frac{1}{2}'' \times 8\frac{7}{8}''$ (11.3 × 21.7 cm.) *Study for the painting in the Montpellier Museum P. M. Turner*

SHIPS OUTSIDE CALAIS HARBOUR (a buoy in the foreground) Watercolour $5\frac{5}{8}'' \times 8\frac{5}{8}''$ (14.3 × 21.7 cm.) *P. M. Turner*

A BEARDED ORIENTAL ON A DIVAN Watercolour touched with gum $2\frac{1}{4}'' \times 4\frac{5}{8}''$ (5.6 × 11.6 cm.) Signed and dated R.P.B., 1826 *Exhib. B.F.A.C., No. 83, 1937 C. E. Hughes*

TURK REPOSING (seated, holding a long pipe; a curtain left) Watercolour with gum $4\frac{1}{4}'' \times 6\frac{3}{4}''$ (10.7 × 17.2 cm.) Inscribed R. P. B., 1826 *Exhib. Bethnal Green, 1874-5, No. 649 Coll. L. Brown (sales 1837, No. 78, 1843) Wallace Collection, London, 750 Plate 97*

MEDORA (a woman in a yellow dress reclining on a divan) Watercolour and gum $6'' \times 6\frac{3}{4}''$ (15.2 × 17.2 cm.) Signed and dated R. P. Bonington, 1826 *Exhib. Bethnal Green, 1874-5, No. 699 Coll. L. Brown (sale 1837, No. 60); Paul Perier, 1846, No. 43 Wallace Collection, London, 749 Plate 105*

BONINGTON

MEDITATION (an old woman reading to a girl, both seated at a table; seventeenth century costume) Watercolour and gum $8'' \times 6\frac{1}{4}''$ (20×16 cm.) Signed and dated R. P. Bonington, 1826 Engraved mezzotint S. W. Reynolds, 1827 *Exhib. Bethnal Green, 1874-5, No. 700 Wallace Collection, London, 668 Plate 116*

HENRY IV AND THE SPANISH AMBASSADOR (a preparatory sketch for the oil) Watercolour, gum and bodycolour $6'' \times 6\frac{5}{8}''$ (15×17 cm.) *Coll. Coutan (No. 114, sale 1830), L. Brown (No. 12, sale 1837) Exhib. Bethnal Green, 1872-5, No. 704 Wallace Collection, London, 733 Plate 122*

LES BONNETS D'ANE Watercolour with gum over pencil $5\frac{5}{8}'' \times 5\frac{7}{8}''$ (13×15 cm.) *Coll. Comte Hauguet Maurice Gobin Plate 71*

ITALIAN PEASANT GIRL SEATED IN A COTTAGE Watercolour, pencil and gum $10\frac{1}{4}'' \times 7\frac{7}{8}''$ (26×20 cm.) Inscribed R. P. Bonington *Collector's mark, c g in oval Coll. Jean Gigoux Musée de Besançon, D 2381 Plate 113*

PORTRAIT OF HENRI MONNIER (three-quarter length, dressed as a "chasseur") Landscape background Watercolour and gum $7\frac{3}{4}'' \times 5\frac{7}{8}''$ (19.7×14.8 cm.) Inscribed, *verso*, "d'après les notes du fils du Peintre Gaudefroy cette aquarelle a été faite en 1824" *Coll. J. Roberts and Gaudefroy fils Atherton Curtis Plate 81*

WOMAN RECLINING ON CUSHIONS Watercolour *The Earl of Sandwich, Hinchingbrooke* Plate 114

WINDMILL AND FIGURES Pencil $4'' \times 6\frac{1}{8}''$ (10×15.5 cm.) *Coll. A. Colin, A Dubuisson Henri Marillier*

A PORTE COCHERE Pencil $4\frac{1}{4}'' \times 2''$ (10.8×5 cm.) Inscribed *Dole Lot 185, sale 1829 Exhib. B.F.A.C., 1927, No. 114 (No. 35 in album) The Marquess of Lansdowne, Bowood*

PORTE DE LAUSANNE Pencil $8'' \times 4\frac{5}{8}''$ (20.2×12 cm.) *Luc A. Moreau*

CHURCH BY A LAKE AMONG MOUNTAINS Pencil and wash $3\frac{5}{8}'' \times 6\frac{1}{4}''$ (9.2×15.6 cm.) Numbered 105 *Perhaps lot 185, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 30 in album) The Marquess of Lansdowne, Bowood*

BOLOGNA: THE LEANING TOWER (sketch for the watercolour in the Wallace Collection and for the etching) Pencil $7\frac{5}{8}'' \times 4\frac{1}{2}''$ (19.2×11.3 cm.) Inscribed, Bologna Lower both sides of the small tower Numbered 22 *Coll. J. P. Heseltine Exhib. Whitechapel Art Gallery, 1906; B.F.A.C., 1927, No. 98 P. M. Turner Plate 104*

THE PALACE AT MILAN Pencil on tinted paper $6\frac{7}{8}'' \times 7\frac{1}{2}''$ (17.5×19 cm.) Inscribed twice, Milan *British Museum, London, L.B. 10-21*

PIAZZA DELL'ERBE, VERONA (with market stalls and many figures) Pencil heightened with white on grey paper $8\frac{3}{4}'' \times 10''$ (21.3×25.5 cm.) Numbered 14 *Lot 150,*

CATALOGUE

sale 1829 Reproduced D. & H., p. 170 Exhib. B.F.A.C., 1937, No. 114 (No. 47 in album) The Marquess of Lansdowne, Bowood

THE TOMB OF MASTINO II, VERONA Pencil on grey paper $14\frac{3}{4}'' \times 10\frac{3}{8}''$ (37.6 × 26.4 cm.) Numbered 40 *Perhaps lot 146, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 46, in album) The Marquess of Lansdowne, Bowood* Plate 110

THE CASTELBARCO TOMB, VERONA (sketch for the watercolour) Pencil $11\frac{3}{4}'' \times 8\frac{1}{2}''$ (29.7 × 20.6 cm.) Inscribed, "Verona" and some colour notes *Lot 152, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 45 in album) The Marquess of Lansdowne, Bowood*

VIEW OF VENICE (the Riva degli Schiavoni and the Doges' Palace) Pen and ink $4'' \times 6\frac{1}{4}''$ (10.2 × 16.1 cm.) *Coll. Coutan-Hauguet, Schubert-Milliet Louvre, Paris, 22757*

THE SALUTE CHURCH, VENICE (barge in the foreground) Pencil on yellow paper $3\frac{1}{2}'' \times 5\frac{1}{4}''$ (8.8 × 13.2 cm.) Inscribed, Venice *Lot 143, sale 1829 Exhib., B.F.A.C., 1937, No. 114 (No. 54 in album) The Marquess of Lansdowne, Bowood* Plate 106

THE SALUTE CHURCH AND THE DOGANA Pencil and white on grey paper $4\frac{1}{8}'' \times 9\frac{5}{8}''$ (10.4 × 24.5 cm.) Inscribed, Venice *Lot 145, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 57 in album) The Marquess of Lansdowne, Bowood*

THE GRAND CANAL AND THE RIALTO Pencil $11\frac{3}{4}'' \times 18\frac{5}{8}''$ (29.7 × 47 cm.) Inscribed, No. 2. The names of some palaces are given, but are barely legible *Lot 155, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 66 in album) The Marquess of Lansdowne, Bowood*

THE PALACE OF ST. MARK'S, VENICE Pencil heightened with white on buff paper $12\frac{3}{8}'' \times 17\frac{3}{8}''$ (31.4 × 44.1 cm.) Inscribed as title; No. 4 *Reproduced D. & H., p. 107 Lot 154, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 65 in album) The Marquess of Lansdowne, Bowood* Plate 111

THE RIALTO (gondolas and barges in the foreground) Pencil $9\frac{3}{4}'' \times 6\frac{7}{8}''$ (24.9 × 17.5 cm.) *Coll. J. Lewis Brown Mlle. Lewis Brown* Plate 109

THE DOGES' PALACE AND THE WATERFRONT (Used for the watercolour in the Wallace Collection) Pencil on grey blue paper $10\frac{7}{8}'' \times 15''$ (27.5 × 38.1 cm.) Numbered 147 *Reproduced D. & H., p. 107 Exhib. B.F.A.C., 1937 (No. 64 in album) The Marquess of Lansdowne, Bowood*

S. GIORGIO MAGGIORE (shipping) Pencil and wash heightened with white $4\frac{7}{8}'' \times 12\frac{1}{8}''$ (12.3 × 30.8 cm.) Inscribed, S. Giorgio Venice *Lot 151, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 58 in album) The Marquess of Lansdowne, Bowood*

THE SALUTE CHURCH AND LADEN BARGES Pencil heightened with

BONINGTON

white on grey paper $7\frac{1}{2}'' \times 12\frac{1}{2}''$ (19×31.8 cm.) Lot 145, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 59 in album) *The Marquess of Lansdowne, Bowood*

TITIAN'S MONUMENT, VENICE Pencil and wash $9\frac{5}{8}'' \times 5''$ (24.5×12.6 cm.) Inscribed, In Church of St. Giovanni e Paolo, Venice Lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 55 in album) *The Marquess of Lansdowne, Bowood*

TITIAN'S MONUMENT, VENICE Pencil $6\frac{1}{4}'' \times 4\frac{1}{8}''$ (15.8×10.5) Inscribed, Venice Lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 51 in album) *The Marquess of Lansdowne, Bowood*

LADED BARGES Pencil $5\frac{1}{4}'' \times 12''$ (13.3×30.5 cm.) Inscribed, Venice Numbered 31 Lot 145 (?), sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 56 in album) *The Marquess of Lansdowne, Bowood*

VENICE FROM THE LIDO Pencil heightened with white on blue paper $6\frac{1}{2}'' \times 16\frac{1}{8}''$ (16.5×40.9 cm.) Inscribed, Venice vue prise du Lido, No. 9, lot 151-3 Exhib. B.F.A.C., 1937, No. 114 (No. 60 in album) *The Marquess of Lansdowne, Bowood*

TWO VIEWS OF VENICE: (1) TOWARDS THE ZATTERE, (2) S. GIORGIO MAGGIORE AND S. MARCO Pencil $8'' \times 11\frac{7}{8}''$ (20.4×30.2 cm.) Inscribed St. Marc, Venice Numbered 9, 10 Lot 146, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 61 in album) *The Marquess of Lansdowne, Bowood* Plate 107

THE GREEK CHURCH, VENICE Pencil $14\frac{7}{8}'' \times 10\frac{3}{4}''$ (37.8×27.3 cm.) Inscribed, Eglise des Grecs, Venice Numbered 56 and 147 (lot 147, sale 1829) Reproduced D. & H., p. 70 Exhib. B.F.A.C., 1937, No. 114 (No. 62 in album) *The Marquess of Lansdowne, Bowood* Plate 108

THE PIAZZETTA FROM THE CAMPANILE (Used for the water-colours in the Wallace Collection and in the Manchester City Art Gallery) Pencil $10\frac{1}{8}'' \times 14\frac{1}{4}''$ (25.7×36.2 cm.) Inscribed Venice Numbered 35 Reproduced D. & H., p. 70 Lot 146, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 63 in album) *The Marquess of Lansdowne, Bowood*

STUDY OF THE COLLEONI STATUE, VENICE (notes of three sleeping figures) Used for the water-colour in the Louvre Pencil $9'' \times 5\frac{1}{2}''$ (22.8×14.3 cm.) Numbered 49 Lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 49 in album) *The Marquess of Lansdowne, Bowood*

STUDIES OF THE COLLEONI STATUE, VENICE (used for the water-colour in the Louvre) Pencil $8\frac{3}{8}'' \times 6\frac{1}{8}''$ (22.7×15.4 cm.) Inscribed, Statue of Coleoni, Venice Reproduced D. & H., p. 168 Lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 50 in album) *The Marquess of Lansdowne, Bowood*

THE CASTELLO, FERRARA Pencil $12'' \times 9\frac{1}{4}''$ (30.5×23.5 cm.) Inscribed, Castle of Ferrara Numbered 23 Lot 152, sale 1829 Exhib. B.F.A.C., 1937, No. 114

CATALOGUE

(No. 44 in album) *The Marquess of Lansdowne, Bowood* Plate 110
 GENOA: THE CITY AND HARBOUR
 Pencil $4\frac{3}{8}'' \times 11\frac{3}{8}''$ (11.2×28.8 cm.) Numbered 5 Lot 151,
 sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 48 in album)
The Marquess of Lansdowne, Bowood

DESCENT TO A SEAPORT (? GENOA)
 (peasants and a donkey; tall trees, right) Pencil $4\frac{3}{8}'' \times 7\frac{1}{2}''$ (10.5×19 cm.) Numbered 7 Exhib. B.F.A.C., 1937, No. 123
P. M. Turner

CONVENT IN A MOUNTAIN VALLEY
 Pencil $4\frac{3}{8}'' \times 7\frac{1}{2}''$ (11.2×19 cm.) Numbered 8 *P. M. Turner*

A BALCONY AND A GOTHIC ARCH
 Pencil $5\frac{1}{8}'' \times 3\frac{1}{8}''$ (13×8 cm.) Inscribed, Venice Lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 53 in album)
The Marquess of Lansdowne, Bowood

A GOTHIC TURRET AND A BALCONY
 Pencil $5\frac{3}{4}'' \times 2\frac{1}{2}''$ (14.5×6.3 cm.) Perhaps lot 143, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 52 in album) *The Marquess of Lansdowne, Bowood*

A TOWER WITH PINNACLES Pencil $6\frac{1}{4}'' \times 4\frac{3}{8}''$ (15.8×11.2 cm.) Numbered 79 Coll. J. P. Heseltine
P. M. Turner

STAGE COACH PASSENGERS (A mother and child, and two studies of children) Pencil touched with wash $4\frac{7}{8}'' \times 7\frac{3}{8}''$ (12.3×18.6 cm.) Coll. J. P. Heseltine Exhib. Whitechapel Art Gallery, 1906, No. 118; B.F.A.C., 1937, No. 120 *P. M. Turner*
 Plate 115

TWO PEASANTS (boats in the distance) Pencil $3\frac{5}{8}'' \times 5\frac{7}{8}''$ (9.1×9.8 cm.) Numbered 34 Coll. George Cattermole *Luc A. Moreau*

STUDY OF A PEASANT GIRL *Verso*,
 a basket Pencil $3\frac{5}{8}'' \times 3\frac{7}{8}''$ (9.1×9.8 cm.) Coll. George Cattermole *Luc A. Moreau*

STUDIES OF PEASANT COSTUME:
 STATUE OF AN ANGEL Pencil $7\frac{1}{8}'' \times 4\frac{1}{4}''$ (18×12 cm.) Inscribed, Florence Coll. George Cattermole *Luc A. Moreau*

STUDY OF ITALIAN PEASANT COSTUMES Pencil $6\frac{5}{8}'' \times 4\frac{5}{8}''$ (16.8×11.8 cm.) Coll. George Cattermole *Luc A. Moreau*

PEASANT GIRL SEATED (tree and cottage beyond) Pencil $2\frac{1}{4}'' \times 3''$ (5.7×7.5 cm.) Probably in lot 84, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 4 in album) *The Marquess of Lansdowne, Bowood*

SWISS GIRLS AT MEYRENQUIS (?)
 (Five girls seated) Pencil $7\frac{1}{2}'' \times 12\frac{1}{8}''$ (19×30.7 cm.) Reproduced D. & H., p. 168
 Probably in lot 84, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 6 in album) *The Marquess of Lansdowne, Bowood*

A BOY Pencil $2\frac{3}{4}'' \times 3\frac{1}{8}''$ (7×8 cm.) Numbered 75 Lot 84, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 7 in album) *The Marquess of Lansdowne, Bowood*

BOY WITH A WHITE COLLAR Pencil and watercolour $4'' \times 4''$ (10.2×10.2 cm.) Numbered 75 Lot 84, sale 1829 Exhib. B.F.A.C., No. 114 (No. 8 in album) *The Marquess of Lansdowne, Bowood*

BONINGTON

WOMAN SEATED IN A CHAIR
(seventeenth century costume)
Perhaps a study for The Visit, at
Boston Sepia $4'' \times 5\frac{1}{4}''$ (10.2
 \times 13.3 cm.) Inscribed Original
design for the Remonstrance
Exhib. B.F.A.C., 1937, No. 131
H. Reitlinger

FIGURE STUDIES (early seventeenth
century costume, with colour
notes) Connected with Henry
IV and the Spanish Ambassador
Pencil $6'' \times 4''$ (15.2 \times 10
cm.) *P. M. Turner*

CARICATURES AND AN EROTIC
DRAWING Pencil $5\frac{3}{4}'' \times 4\frac{5}{8}''$
(14.6 \times 11.7 cm.) *Probably lot*
84, sale 1829 *Exhib. B.F.A.C.,*
No. 114 (No. 15 in album) *The*
Marquess of Lansdowne, Bowood

STUDIES OF A MAN AND A WOMAN
(from a seventeenth century
picture) Pencil $3\frac{3}{8}'' \times 4\frac{3}{8}''$
(8.5 \times 11.2 cm.) Numbered 76
Coll. George Cattermole Luc A.
Moreau

FIGURES IN SEVENTEENTH CENTURY
COSTUME Pen, ink, and wash
 $6\frac{1}{2}'' \times 5''$ (15.8 \times 12.8 cm.)
Maurice Gobin

STUDY FROM AN ITALIAN RELIGIOUS
PICTURE Pencil $7\frac{7}{8}'' \times 4\frac{7}{8}''$
(20 \times 12 cm.) Numbered 32
Coll. George Cattermole Luc A.
Moreau

NOTE OF A PORTRAIT (Italian six-
teenth century) Pencil $4\frac{7}{8}'' \times$
 $3\frac{3}{4}''$ (12.5 \times 9.3 cm.) *Coll.*
George Cattermole Luc A. Moreau

FOUR STUDIES FROM PAINTINGS (a
Cardinal, etc.) Pencil $7'' \times$
 $4\frac{3}{4}''$ (17.8 \times 12 cm.) Numbered
84 *Coll. George Cattermole Luc*
A. Moreau

STUDIES OF HEADS (from an
Italian picture) Pencil $5\frac{1}{4}'' \times$
 $4\frac{1}{8}''$ (13.3 \times 10.5 cm.) *Coll.*
George Cattermole Luc M. Moreau

STUDY OF A WOMAN HALF LENGTH
Pencil $3\frac{1}{8}'' \times 2\frac{1}{2}''$ (8 \times 6.5
cm.) *Coll. George Cattermole*
Luc A. Moreau

STUDY OF A MONK (from an
Italian Renaissance picture)
Pencil $6\frac{1}{2}'' \times 3\frac{1}{8}''$ (16.2 \times 8
cm.) Numbered 32 *Coll. George*
Cattermole Luc A. Moreau

A WOMAN KNEELING AND A MONK
(from an Italian Renaissance
picture) Pencil $6\frac{1}{8}'' \times 4\frac{3}{4}''$
(15.6 \times 12 cm.) Numbered 32
Coll. George Cattermole Luc A.
Moreau

STUDIES OF TWO NOBLEMEN AND
OTHER FIGURES (from an Italian
Renaissance picture) Pencil
 $7\frac{5}{8}'' \times 9\frac{1}{8}''$ (19.5 \times 23 cm.)
Numbered 19 *Coll. George Catter-*
mole Luc A. Moreau

STUDY FROM A GENRE PICTURE
(details of a goblet and a bellar-
mine) Pencil $5\frac{7}{8}'' \times 4\frac{1}{2}''$ (15 \times
11.5 cm.) *Coll. George Cattermole*
Luc A. Moreau

STUDY OF A HEAD (Flemish fif-
teenth century) Pencil $3\frac{1}{8}'' \times$
 $2\frac{5}{8}''$ (7.7 \times 6.8 cm.) Numbered
87 *Coll. George Cattermole Luc A.*
Moreau

WOMAN IN A COIF Pencil $5'' \times$
 $4''$ (12.5 \times 10.2 cm.) Numbered
82 *Coll. George Cattermole Luc A.*
Moreau

STUDY OF A PIKEMAN Pencil $6\frac{1}{8}''$
 $\times 3''$ (15.3 \times 7.5 cm.) *Coll.*
George Cattermole Luc A. Moreau

A BEARDED DOGE Pencil $6\frac{1}{4}'' \times$
 $4\frac{7}{8}''$ (15.6 \times 12.3 cm.) *Num-*

CATALOGUE

bered 93 Lot 169, sale 1829
Exhib. B.F.A.C., 1937, No. 114
(No. 17 in album) *The Marquess of Lansdowne, Bowood*

HEAD OF A BEARDED MAN WEARING A CAP (from a Venetian sixteenth century picture) Pencil on buff paper Numbered 93 Lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 10 in album) *The Marquess of Lansdowne, Bowood*

THREE MALE HEADS (probably from a Venetian conversation picture) Pencil on buff paper $3\frac{7}{8}'' \times 3''$ (9.9 × 7.5 cm.) Numbered 93 Lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 11 in album) *The Marquess of Lansdowne, Bowood*

BEARDED MAN AND A WOMAN Pencil $4\frac{3}{4}'' \times 6\frac{3}{4}''$ (12.1 × 17 cm.) Lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 12 in album) *The Marquess of Lansdowne, Bowood*

MADONNA AND CHILD (after Raphael (?)) Pencil $4'' \times 3\frac{1}{2}''$ (10.2 × 8.8 cm.) Numbered 75 Lot 169, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 14 in album) *The Marquess of Lansdowne, Bowood*

1826-7 FRANCIS I AND MARGUERITE OF NAVARRE (the king, seated, looks at Marguerite, who stands by a Gothic window) Oil on canvas $12\frac{1}{4}'' \times 9\frac{3}{8}''$ (31 × 23.7 cm.) Coll. Baron Charles Rivet Exhib. Paris, Gros., 1936, No. 147; B.F.A.C., 1937, No. 27 *Mme de Guirangaud*

VIEW ON THE SEINE, NEAR PARIS (view over the river from a

terrace) Sepia $5'' \times 7\frac{1}{8}''$ (12.7 × 20 cm.) Coll. Victor Riennaeker City Art Gallery, Nottingham, 28-170 Plate 59

BARGES ON A RIVER: SUNSET Watercolour with gum $8'' \times 10\frac{1}{8}''$ (20.3 × 25.7 cm.) Maurice Gobin

DUCK SHOOTING (A gun is fired from behind a fallen tree, left) Watercolour and gum $5\frac{1}{2}'' \times 8''$ (13.8 × 20.2 cm.) P. M. Turner Plate 100

VENICE: THE DOGES' PALACE FROM THE PIAZZETTA Watercolour touched with gum and white $7\frac{5}{8}'' \times 9\frac{3}{4}''$ (19.4 × 25 cm.) Signed and dated R. P. B., 182 (?) Coll. J. T. Blair Exhib. Whitworth Art Galleries, 1920; Royal Academy, British Art, 1934, 874 (865); Bucharest, British Drawings, 1935-6; Amsterdam, British Art, 1936; B.F.A.C., 1937, No. 111 City Art Gallery, Manchester Plate 128

CHARLES V VISITING FRANCIS I AFTER PAVIA (connected with the oil in Mr. P. M. Turner's Collection) Watercolour and gum over pencil $5\frac{1}{8}'' \times 6\frac{1}{8}''$ (13.1 × 16.3 cm.) Lithographed by J. D. Harding, 1829 Coll. Clarkson Stanfield *Perhaps Lewis Brown sales* (1837, lot 6, 1839, lot 72) Exhib. Bethnal Green, 1874-5, No. 702 Wallace Collection, London, 727

STUDIES FROM TWO PORTRAITS BY VAN DYCK (one unfinished) Watercolour with gum and body colour over pencil $5'' \times 7\frac{1}{8}''$ (12.7 × 19.8 cm.) Lot 135, sale 1829 Exhib. B.F.A.C., 1937,

No. 114 (No. 22 in album) *The Marquess of Lansdowne, Bowood GIRL SEATED* (in a romantic gorge; a castle above the cliff) Sepia and pencil $15\frac{1}{2}'' \times 12\frac{1}{2}''$ (39.5×30.75 cm.) *Musée de Besançon* Plate 113

1827 MOTHER AND CHILD (another figure) *Verso*, two studies of a child Pencil $6\frac{1}{8}'' \times 4\frac{1}{8}''$ (15.5×10.5 cm.) *Coll. George Cattermole Luc A. Moreau SCENE ON THE FRENCH COAST* (peasants; a stranded vessel) Oil on canvas $21\frac{1}{2}'' \times 29\frac{1}{2}''$ (54.5×74.9 cm.) *Coll. Mrs. Combe Exhib. B.F.A.C., 1937, No. 37 Ashmolean Museum, Oxford* Plate 119

BOULOGNE SANDS Oil on canvas $14\frac{1}{2}'' \times 20\frac{1}{4}''$ (36.8×51.4 cm.) *Coll. Darell Brown Exhib. B.F.A.C., 1910, No. 19; 1937, No. 39 Sir Martyn Beckett, Bart., Kirkdale Manor*

BOULOGNE SANDS Oil on canvas $14'' \times 19\frac{1}{2}''$ (35.5×49.5 cm.) *Exhib. B.F.A.C., 1937, No. 35 Sir Alfred Beit, Bart.*

BOULOGNE SANDS (a woman beside a pony; a team of horses drawing a waggon beyond) Oil on canvas $14\frac{1}{2}'' \times 20\frac{3}{8}''$ (36.8×51.7 cm.) *Exhib. B.F.A.C., 1937, No. 38 F. J. Nettlefold FISHERFOLK ON THE COAST OF NORMANDY* Oil on canvas $26'' \times 39\frac{1}{2}''$ (66×100.4 cm.) *Coll. Ross Reproduced in colour; Connoisseur City Art Gallery, Nottingham, 27-33* Plate 120

SCENE ON THE FRENCH COAST Oil on canvas $15'' \times 21''$ (38×53 cm.) *Coll. Frank Lloyd National*

Gallery, London, 4377 Plate 120
 CHATEAU DE LA DUCHESSE DE BERRI (view across the river to the house among trees) Oil on canvas $14'' \times 19\frac{5}{8}''$ (35.6×49.7 cm.) *Coll. Fuller Maitland Exhib. British Gallery, 1863; Royal Academy, 1873; B.F.A.C., 1937, No. 45 Sir Martyn Beckett, Bart. Kirkdale Manor* Plate 118

THE PIAZZA DI SAN MARCO, VENICE Oil on canvas $38\frac{1}{2}'' \times 30\frac{7}{8}''$ (98×78 cm.) The preparatory sketch is in Mr. C. E. Russell's collection *Exhib. Bethnal Green, 1872-5, No. 48 Wallace Collection, London, 375 Plate 94*

VIEW OF VENICE (the Riva degli Schiavoni and the Doge's Palace) Oil on canvas $14\frac{1}{2}'' \times 20\frac{3}{4}''$ (41×54 cm.) *Coll. Coutan, Hauguet, Schubert-Milliet Exhib. Royal Academy, British Art, 1934 No. 636; Paris, Gros., 1936, No. 141 Louvre, Paris, 11805 Plate 117*

DEATH OF TITIAN (scene in the Piazzetta) Oil on millboard $7\frac{3}{8}'' \times 9\frac{3}{4}''$ (18.8×24.7 cm.) *Exhib. Paris, Samson, 1932, No. 12; Bonington, 1936, No. 60 Formerly Maurice Gobin* Plate 125

THE GRAND CANAL AND STA. MARIA DELLA SALUTE (cloudy sky) Oil on English canvas $13\frac{3}{4}'' \times 16\frac{1}{2}''$ (35×42 cm.) *Exhib. Paris, Samson, 1932, No. 10 Jules Strauss*

PLACE DU MOLARD, GENEVA Oil on canvas $24\frac{3}{4}'' \times 29\frac{7}{8}''$ (63.1×75.6 cm.) *Coll. Ionides Victoria and Albert Museum, London C. A. I. 13* Plate 121

CATALOGUE

HENRY IV AND THE SPANISH AMBASSADOR (the French King surprised playing with his children; the queen seated) Oil on canvas $15^{\frac{1}{2}}$ " $\times 19\frac{5}{8}$ " (38 \times 50 cm.) *Coll. Coutan, Gendrini, San Donato (sale 1870, lot 4) Exhib. Salon, 1827, R.A. 1828, Bethnal Green, 1872-75, No. 49 Wallace Collection, London, 351 Plate 123*

LEICESTER AND AMY ROBSART (on a balcony) Oil on canvas $13\frac{1}{4}$ " $\times 9\frac{3}{4}$ " (34 \times 24.7 cm.) *Coll. Hamilton Palace, Mrs. F. J. Weldon Exhib. B.F.A.C., 1937, No. 31 Ashmolean Museum, Oxford Plate 124*

LA DECLARATION (a lady leaning over a gallant, seated in the open air; seventeenth costume) Oil on canvas $10\frac{1}{2}$ " $\times 8\frac{1}{4}$ " (26 \times 21 cm.) *Coll. Carlier René Longa Plate 124*

FRANCIS I AND MARGUERITE OF NAVARRE (by a window) Oil on canvas $18^{\frac{1}{2}}$ " $\times 13\frac{1}{4}$ " (46 \times 34 cm.) *Coll. Webb, Lewis Brown, Perier, Delessert Exhib. Salon, 1827; Bethnal Green, 1872, 1874, No. 43 Wallace Collection, London 322 Plate 142*

THE VISIT (an old woman seated by the bedside of a girl; a cat and a workbasket on the left) Oil on panel Engraved on steel by C. Rolls, and in mezzotint by S. W. Reynolds, 1829, and T. Doney *Museum of Fine Arts, Boston, Mass.* Plate 127

ODALISQUE AU PERROQUET ROUGE (a landscape beyond) Oil on canvas $9\frac{3}{8}$ " $\times 7\frac{1}{4}$ " (24 \times 18.5 cm.) *Gabriel Renand Plate 126*

VENETIAN SCENE (woman seated on a balcony) Oil on panel $6\frac{1}{8}$ " $\times 4\frac{3}{4}$ " (15.5 \times 12 cm.) *Coll. The Earl of Effingham Exhib. B.F.A.C., 1937, No. 6 C. E. Hughes Plate 96*

THE PAGE (a knight in armour attended by a page) Oil on canvas $7\frac{1}{2}$ " $\times 13\frac{3}{4}$ " (19 \times 34.8 cm.) *Coll. Baron Charles Rivet Exhib. B.F.A.C., 1937, No. 23 Mlle. F. de Catheu, Paris*

CHARLES V VISITING FRANCIS I AFTER PAVIA Oil on canvas $10\frac{1}{2}$ " $\times 12\frac{1}{2}$ " (26.6 \times 31.8 cm.) *Coll. The Earl of Effingham P. M. Turner*

HENRI III RECEIVED BY THE DOGE MOCENIGO Oil on millboard $7\frac{1}{2}$ " $\times 8\frac{5}{8}$ " (19 \times 22 cm.) *Coll. Napoleon Gavagnion, Comte Barozzi Exhib. Paris, Sambon, 1932, No. 37 Arthur Sambon*

MILTON DICTATING A POEM Oil on canvas laid on panel $3\frac{1}{8}$ " $\times 2\frac{3}{4}$ " (8 \times 7 cm.) *Coll. Lacroix (sale 1901), Warneck Exhib. Paris, 1932, Sambon, No. 40 Alfred Sambon*

BEACH AT CALAIS WITH FIGURES Watercolour $6\frac{1}{4}$ " $\times 9\frac{1}{8}$ " (15.7 \times 23.2 cm.) *Maurice Gobin*

CHOPPY SEA OFF THE ENGLISH COAST Watercolour $5\frac{1}{2}$ " $\times 8\frac{3}{8}$ " (13.8 \times 21.3 cm.) *Exhib. B.F.A.C., 1937, No. 114 (No. 68 in album) The Marquess of Lansdowne, Bowood Plate 135*

THE INSTITUT, PARIS, FROM THE QUAIS Watercolour and reed pen with touches of gum $9\frac{5}{8}$ " $\times 7\frac{7}{8}$ " (24.5 \times 20 cm.) *Coll. Salting British Museum, London, 1910-2-12-224 Plate 134*

BONINGTON

THE QUAIS DES GRANDS AUGUSTINS Watercolour and traces of pencil $7\frac{1}{8}'' \times 9\frac{3}{4}''$ (18.2 × 24.7 cm.) *Gilbert Levy* Plate 133

LE LAVOIR (farm buildings and a washing place, with figures) Watercolour heightened with white, and pen $8\frac{1}{2}'' \times 13\frac{1}{4}''$ (21.5 × 33.5) Signed R. P. B. *Exhib. Paris, 1936, Bonington, No. 44 Maurice Gobin* Plate 112

BEAUVAIS Watercolour and gum over pencil $9\frac{1}{8}'' \times 6\frac{7}{8}''$ (23.1 × 17.5 cm.) *Coll. Charles, Duc de Nemours Atherton Curtis*

CHELSEA OLD CHURCH (trees on the left; groups of figures and waggons) Watercolour $4\frac{1}{2}'' \times 7''$ (12 × 18 cm.) *Tate Gallery* Plate 137

MARINE (ships on a choppy sea) Watercolour $5\frac{1}{4}'' \times 7\frac{1}{4}''$ (13.3 × 18.3 cm.) *National Gallery of Wales* Plate 76

CHURCH OF S. AMBROGIO, MILAN Watercolour and gum $8\frac{3}{4}'' \times 11\frac{1}{8}''$ (22.3 × 28.2 cm.) Signed and dated, R. P. B., 1827 *Coll. Lewis Brown (sale 1837, lot 2); San Donato, sale, 1863 Exhib. Bethnal Green, 1874-5 (No. 709) Wallace Collection, London, 714* Plate 130

STREET IN VERONA (the Maffei Palace) Watercolour $9\frac{1}{4}'' \times 6\frac{1}{4}''$ (23.5 × 16 cm.) Signed R. P. B. Engraved by W. I. Cooke, 1830 *Victoria and Albert Museum, London, 3047-1876* Plate 132

THE CASTELBARCO TOMB OVER THE SMALL CEMETERY GATE OF

THE CHURCH OF STA. ANASTASIA, VERONA Watercolour $7\frac{1}{2}'' \times 5\frac{1}{2}''$ (19 × 13.8 cm.) Signed and dated R. P. B., 1827 *Coll. W. A. Coats Exhib. B.F.A.C., 1937, No. 110 P. M. Turner* Plate 131

THE GESU CHURCH FROM THE CALLETTE STA. AGNESE, VENICE Watercolour over pencil $11'' \times 8''$ (28 × 20.3 cm.) Signed R. P. B. *City Art Gallery, Nottingham, 29-40* Plate 131

STATUE EQUESTRE DE COLLEONI Watercolour, pen and gum $9\frac{1}{8}'' \times 7\frac{7}{8}''$ (23 × 17.5 cm.) Signed R. P. B. *Reproduced in colour D & H p. 72 Louvre, Paris, M 1889* Plate 129

ODALISQUE AU PALMIER Watercolour and gum $7\frac{1}{2}'' \times 5\frac{1}{8}''$ (19 × 13 cm.) *Louvre, Paris, 35281* Plate 138

ODALISQUE (a woman sleeping in a chair; a garden beyond a parapet, on which is a parrot) Watercolour and gum over pencil $8\frac{1}{4}'' \times 5\frac{3}{4}''$ (20.7 × 14.6 cm.) Signed and dated R. P. B., 1827 *Coll. Perier (sale 1846, No. 42) Exhib. Bethnal Green, 1874-5, No. 705 as Woman Asleep Wallace Collection, London, 734*

LADY AT HER TOILET (standing before a mirror with her hands to her hair) Watercolour and gum with traces of pencil $5\frac{7}{8}'' \times 3\frac{7}{8}''$ (15 × 9.7 cm.) Signed and dated R. P. B., 1827 *Coll. Lord Henry Seymour; Laboureau Exhib. Bethnal Green, 1874-5, No. 610 Wallace Collection, London, 679*

C A T A L O G U E

THE LETTER (a woman, seated, hides a letter in her bosom) Watercolour with gum and pencil and chinese white $6'' \times 3\frac{7}{8}''$ (15×9.8 cm.) Signed and dated R. P. B., 1827 *Coll. Lord Henry Seymour (sale, 1860)* *Exhib. Bethnal Green, 1874-5, No. 617 Wallace Collection, London, 678 Plate 140*

OLD MAN AND CHILD (an old man, seated, holds a child against his knees, late sixteenth century costume) Watercolour, gum and body colour $7\frac{1}{2}'' \times 5\frac{1}{2}''$ (19×14 cm.) Signed and dated R. P. Bonington, 1827 *Coll. Lewis Brown (sale 1837, lot 62), San Donato (sale, lot 43) Exhib. Bethnal Green, 1874-5, No. 703 Wallace Collection, London, 698*

THE ANTIQUARY (a girl leans over an old man who examines his treasures at a table; a dog in foreground) Watercolour and gum $8'' \times 6\frac{1}{4}''$ (20×16 cm.) *Coll. Lewis Brown (sale 1837, No. 1), San Donato (sale 1863) Exhib. Bethnal Green, 1874-5, No. 698 Wallace Collection, London, 672 Plate 140*

A KNIGHT IN ARMOUR (by a table; two pages and a dog) Watercolour, gum and gouache $8'' \times 6\frac{1}{8}''$ (20.4×15.5 cm.) Signed R. P. B. *Exhib. B.F.A.C., 1937, No. 82 P. M. Turner*

BOOK ILLUSTRATION (a lady introduces two gentlemen) Watercolour $1\frac{5}{8}'' \times 3''$ (4.1×7.6 cm.) *British Museum, London, LB 10-20b*

WOMAN SEWING Sepia (16.5×10.8 cm.) Lithographed by

Noel, 1829 *Exhib. Paris, Bonington, 1936, No. 7 René Longa Plate 139*

THE INSTITUT, PARIS, AND THE PONT DES ARTS Pencil $4\frac{3}{4}'' \times 7\frac{1}{4}''$ (12×18.6 cm.) Inscribed, "Paris (? March)" *Coll. J. P. Heseltine Exhib. B.F.A.C., 1937, No. 96 P. M. Turner 372 Plate 133*

COTTAGE BY A GATE (trees behind) Pencil $3\frac{1}{2}'' \times 4\frac{3}{4}''$ (9×12 cm.) *P. M. Turner*

CART IN A QUARRY (trees beyond) Pencil $1\frac{1}{4}'' \times 2\frac{3}{4}''$ (3.2×7 cm.) *Coll. Fairfax Murray City Art Gallery, Nottingham, 20-37*

LANDSCAPE (group of figures and a horse, foreground) Pencil $3\frac{1}{8}'' \times 4\frac{1}{4}''$ (8×10.7 cm.) *P. M. Turner, 1920*

SKETCH ON THE BANKS OF A RIVER Pencil $4\frac{3}{8}'' \times 8\frac{1}{8}''$ (11.1×20.6 cm.) *British Museum, London, LB 10-34*

HEAD OF A GIRL Pencil $5\frac{1}{2}'' \times 5\frac{1}{4}''$ (13.9×13.2 cm.) *Lot 84, sale 1829 Lithographed by Hullmandel, 1829, as "Study from Nature" Exhib. B.F.A.C., 1937, No. 114 (No. 19 in album) The Marquess of Lansdowne, Bowood*

PORTRAIT OF ARTHUR DE BEAUPLAN, AGED $4\frac{1}{2}$ (dressed as a soldier) $4\frac{7}{8}'' \times 4''$ (12.3×10.2 cm.) Inscribed date on the back, 1827 *Exhib. Paris, Bonington, 1936, No. 14 H. Marillier Plate 115*

HEAD OF A YOUTH WITH LONG HAIR (profile to left) Pencil $5\frac{1}{2}'' \times 4\frac{1}{2}''$ (14×11.4 cm.) *Lot 84, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 9 in album) The Marquess of Lansdowne, Bowood*

BONINGTON

TWO FIGURES SEEN FROM BEHIND

Pencil $4\frac{5}{8}'' \times 4\frac{1}{8}''$ (11.7 x 10.4 cm.) Maurice Gobin

FIGURES IN SEVENTEENTH CENTURY

COSTUME (a man and woman arm in arm, and a man with an ostrich plumed hat) Pencil and wash $6\frac{1}{2}'' \times 7\frac{3}{4}''$ (16.5 x 19.6 cm.) Maurice Gobin

STUDY OF A HANAP AND A COVERED

TAZZA Pencil and wash $6\frac{3}{4}'' \times 4\frac{1}{4}''$ (17.2 x 10.8 cm.)

Numbered 82 Coll. George Cattermole Luc A. Moreau

FIGURE STUDIES (a sketch for the Spanish Ambassador; six complete figures and 3 heads)

Pencil $7\frac{5}{8}'' \times 11\frac{1}{4}''$ (19.4 x 28.5 cm.) Exhib. B.F.A.C., 1937, No. 99 P. M. Turner

STUDY FOR THE SURRENDER OF A

CITY Pencil $3\frac{3}{8}'' \times 3\frac{1}{4}''$ (8.5 x 8.8 cm.) Luc A. Moreau

1827-8 LA LEÇON DE LUTH (a man seated beside a girl holding a lute; mediaeval costume; a window, left) Oil on millboard $13\frac{1}{8}'' \times 10\frac{1}{4}''$ (35.7 x 26.1 cm.) Coll. Baron Charles Rivet Exhib. Gros., 1936, No. 149; B.F.A.C., 1937, No. 28 *The Heirs of the late M. N. de Lajudie* Plate 141

HENRY III AND THE ENGLISH AM-

BASSADOR Oil on canvas $20\frac{3}{4}'' \times 25\frac{1}{8}''$ (53 x 64 cm.) Coll.

Lord Henry Seymour (1849 sale)

Exhib. R.A., 1828, Bethnal Green, 1872-5, No. 50 Wallace Collection, London, 325 Plate 147

ABBEY OF ST. ARMAND, ROUEN

(with figure) Watercolour, gum and body colour $7\frac{5}{8}'' \times 5''$ (19.5 x 12.7 cm.) Numbered 109 Lot 191, 1829 Reproduced

D. & H., p. 44 Exhib., B.F.A.C., 1937, No. 114 (No. 43 in album) *The Marquis of Lansdowne, Bowood* Plate 143

PAYSAGE: MOULIN, SOLEIL COUCHANT Watercolour and gum $6\frac{1}{4}'' \times 8\frac{5}{8}''$ (15.5 x 21.8 cm.) Coll. Coutan-Hauguet, Schubert-Milliet Louvre, Paris Plate 144

PROCESSION OF CATHOLIC CLERGY

Watercolour, gum and pencil $4\frac{3}{8}'' \times 6\frac{3}{8}''$ (12.5 x 16.1 cm.)

Lot 135, sale 1829 Exhib. B.F.A.C., 1937, No. 114 (No. 23 in album) *The Marquess of Lansdowne, Bowood*

PARIS FROM PASSY (view down the Seine) Wash and pencil $3\frac{3}{4}'' \times 5\frac{7}{8}''$ (9.5 x 14.7 cm.) Signed R. P. Bonington P. M. Turner

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1828 VENICE (a canal at sunset; the Dogana in the distance); Oil on canvas $8\frac{3}{4}'' \times 12\frac{3}{8}''$ (22.3 x 31.5 cm.) Signed (?) and dated by scratching in the paint, "July 3/28 RPB" Dudley Wallis Plate 146

ANNE D'AUTRICHE AND MAZARIN

Oil on canvas $13\frac{3}{4}'' \times 10\frac{5}{8}''$ (35 x 27 cm.) Signed R. P. B.

and dated 1828 Coll. Coutan, Hauguet, Schubert-Milliet Louvre, Paris, 1803 Plate 148

FRANCIS I ET LA DUCHESSE D'ET-

AMPES Oil on canvas $13\frac{7}{8}'' \times 10\frac{5}{8}''$ (35 x 27 cm.) Sale,

Mosseleman, 1849 Lithographed by C. Hue Louvre, Paris, 1802 Plate 148

SUNSET ON THE PAYS DE CAUX

Watercolour and gum $7\frac{1}{2}'' \times 10\frac{1}{2}''$ (19 x 27 cm.) Signed and dated R. P. B., 1828 Coll.

C A T A L O G U E

L. Brown (sale 1837, No. 66)
Exhib. Bethnal Green, 1874-5, No.
710 Wallace Collection, London,
708 Plate 149

THE UNDERCLIFF: TWILIGHT (a shipwreck scene with rescuing boat, by a chalk cliff) Watercolour $5\frac{1}{8}'' \times 8\frac{1}{2}''$ (13×21.5 cm.) Signed and dated R. P. B. 1828 Inscribed, "Augst 6th & 7th 1828, the last drawing made by our dear son about prior to his fatal dissolution. E. Bonington" *City Art Gallery, Nottingham, 28-171 Plate 150*

OLD HOUSE IN RUE STE. VERONIQUE, BEAUVAIS (two peasant women at the door of a Gothic house) Watercolour and gum $7\frac{1}{4}'' \times 4\frac{7}{8}''$ (18.2×12.2 cm.) Signed R. P. Bonington, 1828 Sale: *Coll. F. V., Paris, 1864, lot 5 Bequeathed, Solomon Rothschild, 1922 Exhib. Gros., 1936, No. 154 Louvre, Paris, 5614*

THE STAIRCASE (two men in armour, foreground: other figures behind them) Watercolour heightened with body and scraping $9\frac{1}{2}'' \times 5\frac{5}{8}''$ (24.3×14.5 cm.) Signed and dated R. P. B., 1828 *Exhib. B.F.A.C., 1937, No. 81 Whitworth Art Gallery, Manchester Plate 153*

ON THE BALCONY, VENICE (a lady resting her head on a gentleman's shoulder; a page leaning against the balustrade; the Campanile beyond) Watercolour, gum and body colour $7\frac{1}{4}'' \times 5\frac{1}{4}''$ (18.5×13.3 cm.) Engraved by Quilly *Reproduced colour Connoisseur, 1931, p. 101 Exhib. B.F.A.C., 1937, No. 85*

Lady Lever Art Gallery, Port Sunlight Plate 153

ON A VENETIAN BALCONY (a lady and gentleman standing, a page leaning over the parapet; sixteenth century costume; the Campanile beyond) Watercolour, gum, heightened with white $6\frac{3}{8}'' \times 4\frac{3}{8}''$ (16.2×11 cm.) Coll. A. Stevens, *James Orrock Lithographed in reverse by Mouilleron Exhib. B.F.A.C., 1937, No. 84 Glasgow Art Gallery, No. 117*

LA SIESTA (a woman seated before a curtain, attended by a lutanist and a negro page) Watercolour and gum over pencil $7\frac{1}{4}'' \times 5''$ (18.4×12.7 cm.) Signed and dated R. P. B., 182(6 or 8?) Coll. James Carpenter *Perhaps No. 41 in the Paul Perrier Sale, 1846 Wallace Collection, London, 726 Plate 151*

A VENETIAN SCENE (figures in sixteenth century costume on a balcony, attended by a negro page) Watercolour and pencil $6\frac{1}{8}'' \times 9\frac{5}{8}''$ (17×24 cm.) Coll. Lewis Brown, *Perrier, Lord Henry Seymour Exhib. Bethnal Green, 1874, No. 675a Wallace Collection, London, 674 Plate 152*

CAVALIER AND LADY (a mountain-fringed bay and a lighthouse seen through a window) Watercolour with gum and chine white over pencil $6\frac{3}{4}'' \times 4\frac{7}{8}''$ (17.2×12.4 cm.) Signed and dated, R. P. B., 182(6 or 8) *Exhib. B.F.A.C., 1937, No. 80 P. M. Turner Plate 139*

B O N I N G T O N

STORM AND THE SYLPH (a vignette)
Sepia $6\frac{1}{8}'' \times 4\frac{1}{4}''$ (15.6 ×
10.8 cm.) Inscribed, "La
Sylphide" Lot 96, sale 1829
Exhib. B.F.A.C., 1937, No. 114
(No. 23 in album) *The Marquess*
of Lansdowne, Bowood Plate
154

COAST SCENE (figures in fore-
ground; a fishing boat beyond)
Pen and sepia $4\frac{1}{2}'' \times 7\frac{3}{8}''$
(11.5 × 18.6 cm.) Coll. John

Sadler, G. H. Shepherd Repro-
duced D. & H., p. 84 Exhib.
B.F.A.C., 1937, No. 74 Sir Hick-
man Bacon, Bart., Thonock

SEVEN FIGURE STUDIES Pen and
ink $8'' \times 10''$ (20.3 × 25.4
cm.) Inscribed by Roberts,
"the last drawing of Bonington's
given me by Gaudefroy who
was with him when he made it"
Coll. Gaudefroy & Roberts' Ather-
ton Curtis Plate 154

SALES OF PICTURES AND DRAWINGS
BY OR ATTRIBUTED TO
RICHARD PARKES BONINGTON



SALES

1829 THE LATE R. P. BONINGTON
 (Christie's) 29th-30th June

Lot OIL SKETCHES

- 1 View in the Mediterranean; a ditto Coast Scene, St. Valerie (2) *Roberts £2 4s.*
- 2 A ditto, ditto; A ditto, View near Genoa, by a pupil (2) *Barnet £2 4s.*
- 3 A ditto, View of the Castle of Erici, on the Mediterranean, very fine *Heath £13 13s.*
- 4 Ditto, Coast Views, on one panel (2) *Colnaghi £4 16s.*
- 5 Ditto, Italian Buildings *Tiffin £2 12s.*
- 6 Ditto of Trees near Florence *Jones £11 11s.*
- 7 Ditto, of Francis I and his sister *Triphook £2 5s.*

PENCIL SKETCHES

- 8 Spirited sketches of Coast Scenery, Shipping, etc. (13) *Hinxman £3 3s.*
- 9 Ditto (8) *Colnaghi £2 12s.*
- 10 Ditto (9) *Colnaghi £2 12s.*
- 11 Ditto, one of which is tinted (9) *Hixon £3*
- 12 Ditto, and figures (11) *Colnaghi £2 12s.*
- 13 Ditto (11) *Bourne £4 4s.*
- 14 Ditto, ancient armour, some tinted (8) *Colnaghi £3*
- 15 Ditto, Ancient Armour, from Dr. Meyrick's collection (6) *Colnaghi £2 12s.*
- 16 Spirited sketches of Ancient Armour, from Dr. Meyrick's col-

Lot

- lection (13) *Triphook £3 8s.*
- 17 Ditto, Tombs in Westminster Abbey, etc. (5) *Colnaghi £5 2s. 6d.*
- 18 Ditto, Tombs in Normandy, etc., some tinted (13) *Colnaghi £3 5s.*
- 19 Ditto, Ancient Costumes and Gothic Architecture (12) *Hull £2 18s.*
- 20 Spirited sketches, some tinted (16) *Barnet £4*
- 21 Ditto, Ancient Costume, some tinted (22) *Molteno £2 16s. 6d.*

OIL SKETCHES

- 22 Coast Sceneries, on one panel (2) *Stanfield £3*
- 23 View in Switzerland, on canvas *Colnaghi £5*
- 24 View of Fort Rouge, Calais *Seguier £5 10s.*
- 25 A spirited sketch of a Land Storm, with a Waggon in the foreground *Tiffin £15 10s.*
- 26 View in Venice, with the Church of St. George, very fine *Molteno £12 12s.*
- 27 Spirited sketches in distemper, after Titian and Giorgione (6) *Molteno £10 10s.*
- 28 Rural Landscape, with cattle, on canvas *Colnaghi £2 12s.*
- 29 Coast Scene, canvas *Triphook £3 3s.*
- 30 Sketch of Henry IV's Bedchamber; the king in an armchair at the window, canvas *Cattley £10 10s.*
- 31 Landscape with figures, canvas *Hixon £3 5s.*

BONINGTON

<i>Lot</i>		<i>Lot</i>	
32	The Agony in the Garden, sketch, panel <i>Hixon</i> £1s.	54	Ditto, in colours <i>Cattley</i> £6 10s. OIL SKETCHES
33	Landscape, panel. <i>Tiffin</i> £7 12s. WATERCOLOUR DRAWINGS	55	Interior of an Italian Courtyard <i>Hinxman</i> £3 5s.
34	Vaults of the Cathedral, Basle <i>Colnaghi</i> £2 12s.	56	Interior of Henry IV's Bedchamber <i>Colnaghi</i> £10 10s.
35	Rouen Cathedral <i>Colnaghi</i> £7	57	View on the Grand Canal, Venice <i>Tiffin</i> £13
36	The Coast at Calais <i>Colnaghi</i> £7 10s.	58	Ditto <i>Utterson</i> £8
37	Lake of Thun; Mont Blanc (2) <i>Tiffin</i> £8 10s.	59	Studies of Trees, near Rouen <i>Molteno</i> £10 10s.
38	Porch of an Ancient Convent at Beauvais <i>Cattley</i> £8	60	A Sea-Port, with Shipping <i>Townshend</i> £12 12s.
39	Coast Scenes, La Ferté, etc. (2) <i>Townshend</i> £13	61	Interior of a Cathedral <i>Colnaghi</i> £3
40	Street Views, Calais, etc. (2) <i>Mills</i> £13	62	View in the Environs of Florence <i>Cattley</i> £8 18s. 6d.
41	Sketches of Shipping (3) <i>Roberts</i> £3 3s.	63	Swiss Peasant Girl <i>Tiffin</i> £2 5s. PENCIL SKETCHES
42	Ancient Buildings, Beauvais <i>Colnaghi</i> £14	64	Ancient Tombs, some tinted (14) <i>Utterson</i> £2 2s.
43	Pont des Arts, Paris <i>Colnaghi</i> £16s.	65	Coast Scenery, with Shipping (3) <i>Blackford</i> £2 10s.
44	View of the Church at Rouen <i>Molteno</i> £9 9s.	66	Ditto (10) <i>Colnaghi</i> £1 15s.
45	Machine for driving Piles <i>Roles</i> £7 10s.	67	Ditto (5) <i>Hull</i> £4
46	View of Le Havre <i>Monro</i> £8 WATERCOLOUR DRAWINGS, FRAMED AND GLAZED	68	Ditto, Views of Calais (7) <i>Cox</i> £5 5s.
47	View on the French Coast <i>Colnaghi</i> £4 18s.	69	Figures and animals, various (9) <i>Vine</i> £2 18s.
48	Highly-finished architectural drawing <i>Colnaghi</i> £4 12s.	70	Ancient Buildings in France (5) <i>Blackford</i> £4 6s.
49	Interior of Henry IV Bedchamber <i>Roles</i> £9 9s.	80	(sic) Sketches in Switzerland, etc. (8) <i>Tiffin</i> £4 4s.
50	View of Venice <i>Molteno</i> £9 5s.	81	Ditto (8) <i>Roberts</i> £2 8s.
51	Ecole des Arts, Paris, pencil and chalk <i>Colnaghi</i> £26	82	Ditto (8) <i>Wharncliffe</i> £4 10s.
52	Entrance to the Port, Le Havre, with Fishing Boats, etc. <i>Pinney</i> £9 9s.	83	Ancient Monuments, some tinted (19) <i>Chambers</i> £1 4s.
53	View on the French Coast, sepia <i>Bourne</i> £2 2s.	84	Sketches of Heads from Nature (10) <i>Lansdowne</i> £5 7s. 6d.
		85	Ditto (9) <i>Greville</i> £3 3s.
		86	Ditto (17) ? £3 12s.
		87	Views in Florence, etc. (6) <i>Cawdor</i> £6 6s.

LIST OF WORKS SOLD AS BY BONINGTON

Lot		Lot	
88	The Rialto and Equestrian Figure at Venice (2) <i>Colnaghi</i> £7 10s.	103	View in the Boboli Gardens, Florence <i>Tiffin</i> £7
89	Views of Bologna, etc. (4) <i>Seguier</i> £5 17s. 6d.	104	View on the Grand Canal, Venice <i>Colnaghi</i> £16 5s.
90	View of Venice from the Piazzetta <i>Cawdor</i> £3 5s.	105	View of the Rialto, Venice <i>Townshend</i> £19
91	View of the Grand Canal, Venice, slightly tinted <i>Hinxman</i> £6 15s.	106	View in France <i>Cattley</i> £23
92	View of the Piazzetta, Venice <i>Cawdor</i> £11 11s.	107	Scene from <i>The Merchant of Venice</i> <i>Dawkins</i> £9
93	View of the Palace of Count Maffei, Verona <i>Seguier</i> £11 11s.	108	A Conversation; figures in Venetian <i>Townshend</i> £5 6s.
94	View of Jumièges <i>Molteno</i> £5 15s. 6d.	109	Normandy, with cattle and figures sixteenth century costume <i>Townshend</i> £4 8s.
95	L'Abbaye St. Armand, on blue paper, chalk and body-colour <i>Mills</i> £17	110	Maffei Palace, Verona, with a religious procession <i>Marquis of Stafford</i> £73 10s.
96	Italian Monk, tinted <i>Roles</i> £2 2s.		OIL SKETCHES
97	Sketches of Birds, black and white chalk (4) <i>Mills</i> £6 10s.	111	Studies of heads, by a pupil <i>Rumbold</i> £1
96	Subjects, the Storm, and the Sylph, sepia (2) <i>Lansdowne</i> £1 13s.	112	Studies of two females <i>Hixon</i> £1 13s.
97	View of Geneva, etc. (7) <i>Wharncliffe</i> £4 16s.	113	Figures after Veronese <i>Hinxman</i> £1 18s.
98	Swiss Costume, coloured sketches (2) <i>Roberts</i> £4 4s.	114	Ruins of a church at St. Omer <i>Byng</i> £2 8s.
99	View in Venice with shipping <i>Molteno</i> £6 15s.	115	French Coast with figures <i>Townshend</i> £4
100	Horses, Figures, etc., chalk (7) <i>Blanchford</i> £7	116	Dieppe Harbour with Shipping <i>Colnaghi</i> £4 6s.
100	Views in Verona, etc., copied from Bonington (6) <i>Griffiths</i> £1 11s.	117	Interior of a church <i>Burney</i> £6 10s.
98	Venetian Costume, after Bellini <i>Graves</i> £1 13s.	118	View of La Ferté, with figures <i>Knapp</i> £3 15s.
99	Sketches of Females, coloured chalk (2) <i>Townshend</i> £6 10s.	119	Studies of Grecian Costumes, two figures on one canvas <i>Townshend</i> £20
100	Ditto (3) <i>Irby</i> £3 15s.	120	Studies of Swiss Costume <i>Roberts</i> £5
	OIL PAINTINGS		PENCIL SKETCHES
101	Interior of an Abbey <i>Colnaghi</i> £5 15s.	121	Ancient Costume from Dutch pictures (18) <i>Roberts</i> £1 18s.
102	Don Quixote in his study <i>Triphook</i> £10 10s.	122	Ditto (14) <i>Stanfield</i> £2 18s.
		123	Studies of Buildings and Coast scenery (6) <i>Cawdor</i> £4 4s.

BONINGTON

Lot		Lot	
124	Views in Switzerland, France, etc. (5) <i>Thane</i> £3 18s.	145	St. Mark's, St. George's, Venice, etc. (4) <i>Lansdowne</i> £6 10s.
125	Views of Honfleur, etc. (2) <i>Seguier</i> £6 10s.	146	The Ducal Palace, etc., Venice (3) <i>Lansdowne</i> £5
126	View of the Bridge of Louis XVI, and a Gothic Tomb (2) <i>Col- nagli</i> £4 4s.	147	The Doge's Palace; The Greek Church (2) <i>Lansdowne</i> £9 10s.
127	Bridge of St. Maurice, and Cot- tages in Switzerland (3) <i>Col- nagli</i> £4 15s.	148	View on the Grand Canal, etc. (3) <i>Colnagli</i> £4 16s.
128	Studies of Gothic Architecture (7) <i>Hull</i> £3 15s.	149	Street View in Verona <i>Cawdor</i> £7 15s.
129	Studies of the Town Hall, Ypres, etc. (5) <i>Colnagli</i> £5 5s. COLOURED DRAWINGS	150	Market Place, Verona, on tinted paper heightened with white <i>Lansdowne</i> £13 13s.
130	Fishing craft <i>Colnagli</i> £8 5s.	151	Views of Venice, Genoa, etc. (3) <i>Lansdowne</i> £6 6s.
131	Fishing Vessels <i>Boone</i> £7 17s.	152	Castle of Ferrara; Tomb at Verona (2) <i>Lansdowne</i> £6 15s.
132	Ditto <i>Boone</i> £8 8s.	153	Church of St. Mark, Venice <i>Col- nagli</i> £14
133	Boboli Gardens, Florence <i>Colnagli</i> £13	154	Palace of St. Mark, on coloured paper heightened with white <i>Lansdowne</i> £6 12s.
134	View on the French Coast <i>Seguier</i> £10 10s.	155	Grand Canal with a distant view of the Rialto <i>Lansdowne</i> £14 14s.
135	Processions of Catholic Clergy, and studies from Vandyck (2) <i>Lans- downe</i> £5 15s.	156	View of Venice <i>Cawdor</i> £6 10s. OIL SKETCHES
136	Studies of Shipping (2) <i>Hall</i> £4 8s.	157	A Fresh Breeze <i>Townshend</i> £13 13s.
137	Old Buildings; Swiss Costume (2) <i>Molteno</i> £7 15s.	158	Coast near Genoa <i>Townshend</i> £17
138	Views in Switzerland (2) <i>Colnagli</i> £8 15s.	159	Port of Genoa, and the Bay <i>Rogers</i> £3 1
139	Views in Beauvais (2) <i>Monro</i> £6 15s.	160	Environs of Genoa <i>Sir T. Lawrence</i> £11
140	View of Mont Blanc; Coast Scene (2) <i>Monro</i> £7	161	View on Venice <i>Hinxman</i> £23
PENCIL SKETCHES, VIEWS IN ITALY, ETC.			
141	Florence and the Boboli Gardens (4) <i>Hinxman</i> £2 8s.	162	St. Mark's Church, upright, un- finished <i>Cattley</i> £18
142	Genoa, and environs (6) <i>Byng</i> £2 2s.	163	Study, portrait of a Lady <i>Triphook</i> £6
143	Views of Venice (8) <i>Lansdowne</i> £7 17s. 6d.	164	Port of Le Havre, Shipping <i>Tri- phook</i> £2 15s.
144	Views in Venice, the Ducal Palace, etc. (2) <i>Colnagli</i> £5 7s. 6d.	165	Storm with a shipwreck <i>Tiffin</i> £4
		166	Portrait of Old Cordier, of Rouen, mending his nets <i>Colnagli</i> £3 7s.

LIST OF WORKS SOLD AS BY BONINGTON

Lot		Lot	
167	Interior of a Room <i>Colnaghi £14</i> PENCIL SKETCHES	189	Palais de Justice, Rouen <i>Lansdowne £8 18s. 6d.</i>
168	Sketches of costumes, some tinted (13) <i>Colnaghi £2</i>	190	View of Abbeville, tinted paper heightened with white <i>Townshend £20</i>
169	Ditto, and studies from Italian masters (9) <i>Lansdowne £5 15s. 6d.</i>	191	Abbey of St. Aman, tinted paper, heightened with white <i>Lans- downe £24 3s.</i>
170	Ditto (8) <i>Barnet £2 2s.</i>	FRAMED AND GLAZED DRAWINGS, VARIA.	
171	Ditto (13) <i>Roberts £2 12s.</i>	192	Holy Family, after Titian, highly finished in colour <i>Hull £2 2s.</i>
172	Studies of Greek Costume (4) <i>Roberts £2 12s.</i>	193	Subject from Italian History, highly finished in colour <i>Hull £6 10s.</i>
173	Views in Italy (8) <i>Triphook £3</i>	194	Views of Switzerland (2) <i>Colnaghi £5 15s.</i>
174	Sketches, coloured, of coast scenery and Part of the Port of Le Havre (2) <i>Monro £11</i>	195	St. Mark's, Venice <i>Colnaghi £21</i>
175	Gothic Church at Rouen, on tinted paper <i>Lansdowne £6 10s.</i>	196	Ducal Palace, Venice <i>Seguier £19</i>
176	Specimen of ancient Architecture (2) <i>Lansdowne £9</i>	197	View in Switzerland <i>Monro £3</i>
177	Town Hall of St. Omer <i>Monro £7</i>	198	Waterfall in Switzerland, coloured <i>Monro £4</i>
178	Gothic Screen of a Cathedral, heightened with white <i>Triphook £5 18s.</i>	199	Mountainous view in Switzerland, coloured <i>Hull £6 10s.</i>
179	Town Hall, Ypres; Gothic Foun- tain, Rouen (2) <i>Colnaghi £6 6s.</i>	200	View of La Ferté, coloured <i>Hull £6 10s.</i>
180	Views in Switzerland; a Gothic chest, etc. (5) <i>Monro £6</i>	201	View of Paris, the last Production of Bonington <i>Seguier £24</i>
181	View of Rouen, on tinted paper <i>Carpenter £6</i>	202	View in Italy, highly finished in colours <i>Molteno £8</i>
182	View of Calais, sepia <i>Colnaghi £5 15s.</i>	203	Palace of the Tuilleries, highly finished in colours <i>Seguier £16</i>
183	Fort Rouge, Calais, tinted paper heightened with white <i>Hastings £3 15s.</i>	204	Studies of Trees, highly finished in colours <i>Tiffin £5 10s.</i>
184	Archway, tinted paper touched with white (2) <i>Thane £6</i>	205	Paris and the Tuilleries, highly finished in colours <i>Colnaghi £12</i>
185	Ancient Buildings in France (12) <i>Lansdowne £13</i>	206	River Scene, highly finished in colours <i>Cattley £9</i>
186	Hotel at Dieppe; Gothic Porch at Rouen (2) <i>Colnaghi £9 5s.</i>	207	Interior of a Church, Milan, highly finished in colours <i>Hull £11</i>
187	Ancient Buildings (2) <i>Utterson £6 12s.</i>	208	Fruit and Flower piece, in coloured chalk <i>Hull £7</i>
188	Ancient Gateways (2) <i>Lansdowne £8</i>	209	The Pont Royal, highly finished in colours <i>Laurence £18 18s.</i>

BONINGTON

<i>Lot</i>		<i>Lot</i>	
210	Henry IV in his Bedchamber <i>Lansdowne £15</i>	231	Ditto, 4 compartments <i>Hull £1 11s.</i>
	OIL PAINTINGS	232	Ditto, 4 compartments <i>Sotheby 18s.</i>
211	Port of Le Havre <i>Townshend £35</i>	233	Ditto, 5 compartments <i>Sotheby £1 3s.</i>
212	Interior of a Church, Milan <i>Townshend £32 11s.</i>	234	Ditto $27'' \times 21''$ <i>Lansdowne 16s.</i>
213	Environs of Florence <i>Glynn £32 6s. 6d.</i>	235	Ditto $24'' \times 17''$ <i>Sotheby 11s.</i>
214	Bridge of the Rialto <i>Molteno £30 gs.</i>	236	Ditto $17'' \times 14''$ <i>Sotheby 12s.</i>
215	Ducal Palace, Venice <i>Glynn £18 10s.</i>	237	Ditto, in 4 compartments each $26'' \times 18''$ <i>Colnaghi £1 5s.</i>
216	The Rialto <i>Barnet £22 1s.</i>		Ditto <i>Brown 9s. 6d.</i>
217	View of a Castle in the Mediterranean <i>Laurence £30 gs.</i>	1830	<i>COUTAN SALE</i> <i>19th April, Paris</i>
218	The Grand Canal, Venice <i>Townshend £52 10s.</i>	<i>Lot</i>	
219	Sea Coast with Fishermen, etc. <i>Colnaghi £14</i>	5	Landscape; oil
220	View of Venice <i>Townshend £53 11s.</i>	6	Sea Shore; sunset
221	Mother and Child at Prayer <i>Senguier £105</i>	7	Henry IV and the Spanish Ambassador
222	Subject from Quentin Durward <i>Bone £94 10s.</i>	112	Knights at Prayer
223	Henry IV and the Spanish Ambassador (exhibited R.A. 1828) <i>Colnaghi £84</i>	113	The Remonstrance
	MISCELLANEOUS	114	Henry IV and the Spanish Ambassador
224	A Sword, Pistol, Steel breastplate, and various Pieces of Ancient leather <i>Pickersgill £1 5s.</i>	115	Henry VIII
225	A Suit of Steel Armour, not quite perfect <i>Stanfield £4 12s.</i>	116	Subject from the <i>Arabian Nights</i>
226	French carved frame $53'' \times 40''$ <i>Triphook £2 16s.</i>	117	The Cornfield
227	Ditto $63\frac{1}{2}'' \times 44''$ <i>Colnaghi £2 14s.</i>	118	The Mill
228	Parcel of odd Plates, <i>Histoire de l'Art par les Monuments Pickersgill £1 14s.</i>	119	View in Switzerland
229	A gilt Frame in 4 compartments <i>Sotheby £1 1s.</i>		<i>SIR THOMAS LAWRENCE,</i> <i>P.R.A. (Christie) 12th May</i>
230	Ditto, 5 compartments <i>Sotheby £2 2s.</i>	<i>Lot</i>	
		312	Bologna, Leaning Towers; etching with two other engravings <i>Harrison 18s.</i>
			<i>15th May</i>
		87	Turk Reposing Oil $15\frac{1}{4}'' \times 12\frac{1}{4}''$ <i>Colnaghi £64 1s.</i>
			<i>17th June</i>
		26	River scene, barges at anchor and a long iron bridge <i>Colnaghi £15 4s. 6d.</i>

LIST OF WORKS SOLD AS BY BONINGTON

Lot

27 Study of Trees Oil *Colnaghi £5 10s.*
 28 Italian View with Mountains Oil
Moon £5 18s.
 29 Italian Sea-coast view, with a
 Castle on a Rock Oil *Lord
 Northwick £21 10s. 6d.*

1832 *L.S. SALE 31st January, Paris*
 The Waggon Watercolour *Fr.
 1,300*
 Reading the Bible Watercolour
Fr. 1,700
 View of Rouen *Fr. 500*

*CAPT. WEBB SALE
 6th February*

Lot

87 A Road across a Plain Sepia
 88 Tower of a Cathedral
SALE BY SCHROTH 15th March
 Market Place at Boulogne
CAPT. WEBB SALE 15th March
 135 Sea Piece *Fr. 152*
 136 Sea Piece; approaching storm *Fr.
 160*
 137 Paris from the Quai du Louvre
 Watercolour *Fr. 115*
 138 Two Vignettes Watercolours *Fr.
 80.50*
 139 Harfleur; a shepherd in the fore-
 ground *Fr. 101*
 140 View at Meudon *Fr. 87*
 141 Crossing the Lake; morning Water-
 colour *Fr. 97*
 142 Sea Piece "From the Album of
 Mme. C." *Fr. 270*
 183 View on the Sea shore
 184 Group of Figures *Fr. 190*
 185 A Market Place at Boulogne *Fr.
 330*

1833 *SALE BY SCHROTH
 7th February, Paris*

Brother Philippe's Geese Water-
 colour
SALE BY SCHROTH
 17th February
 A Lord and his Lady with pages.
W—SALE 12th March
 Odalisque with a red parrot Water-
 colour
SALE BY SCHROTH 18th March
 Elizabeth and Lord Leicester.
G. DE F. SALE n.d.
 Torrent in Dauphiné Watercolour
DUC D'ORLÉANS' SALE n.d.
 Paris
 The Venetian Courtesan *17 $\frac{3}{4}$ " ×
 14 $\frac{1}{2}$ " Fr. 8,200*

1834 *DUC DE RIVOLI'S SALE*

18th April, Paris
 Elizabeth and Lord Leicester

CHRISTIE'S 23rd and 24th May
 (*The property of Richard Boning-
 ton, the painter's father.*)
THE FIRST DAY'S SALE

Lot

PRINTS

1 A portfolio containing twenty-
 seven artists prints after Rubens,
 etc. *Colnaghi £1 6s.*
 2 Thirteen Academy Figures *Strutt
 £2 4s.*
 3 Lord Byron after Phillips; Francis
 I, and thirty-three portraits of
 kings *Strutt £1 1s.*
 4 Twenty-two foreign and English
 Topography *Strutt 7s.*
 5 The Surprise after Maes, and
 thirteen more illustrations *Strutt
 7s.*
 6 Sixteen French lithographic of
 views and figures *Strutt 4s.*
 7 Filippo Lippi, and Les enfants
 surpris par l'orage, after De la
 Roche, mezzotinto *Strutt 4s.*

BONINGTON

Lot

- 8 Turner's marine views, india proofs
Strutt 5s.
- 9 Cumberland's designs, and Acker-mann's and Rodwell's drawing books *Strutt* 5s.
- 10 Cook's views in Suffolk, Part I
Gibbs 3s.
- 11 Turner and Girtin's River Scenery
Strutt £1 5s.

*WORKS OF THE LATE R. P.
BONINGTON*

Lot

SKETCHES

- 12 Six pen and ink sketches of figures in one frame *Gibbs* 13s.
- 13 The storm, a vignette in bistre *Utterson* £2 2s.
- 14 View of the Lake of Brienne, with figures, in sepia *Colnaghi* £3
- 15 View on the French Coast, and a river scene in black chalk, and a view of Salinette, in pencil *Colnaghi* £1 4s.
- 16 Six slight studies of boats, etc., in black lead *Colnaghi* £1 2s.
- 17 Six Ditto *Colnaghi* £1 1s.
- 18 French cottages on the bank of a river, in black and red chalk, and a coast scene *Colnaghi* £1
- 19 Six small views of Calais and Fort la Rouge in chalk and pencil *Hixon* £1 11s. 6d.
- 20 Ten studies of vessels and boats, in pencil *Colnaghi* £1 11s.
- 21 Six small sketches, with shipping, at Caen, Trouville, Rouen, etc., in pencil *Hubbard* 10s.
- 22 Eight small studies of vessels and boats in pencil *Hixon* 16s.
- 23 A heath scene, in bistre *Colnaghi* £1 11s. 6d.
- 24 Seven sketches of figures, in pen and ink *Gibbs* £1 1s.

Lot

- 25 Five studies of pea-fowls *James* £2 5s.
- 26 View of the town of Berne, with figures, bistre *Colnaghi* £2 5s.
- 27 Ann Page and Slender, vignette in bistre *Pickering* £2 18s.
- 28 An English landscape, in bistre *Hixon* £1 4s.
- 29 Prospero and Ariel, sepia *Pickering* £3 13s. 6d.
- 30 A view on the Thames *Colnaghi* £2
- 31 A rough sea off a coast, with boats in distance *Strutt* £1 8s.
- 32 View of Lillebonne, sepia *Colnaghi* £2 6s.
- 33 View of the entrance of Le Havre, with boats and figures *Gibbs* £2 2s.
- 34 Views of the churches of St. Ouen, Jumièges, Lillebonne, and one other in Normandy, pencil sketches *Houghton* £1 15s.
- 35 View of the quay at Havre, and one at Honfleur, in pencil *Houghton* £1 6s.
- 36 View in the Harbour of La Ferté, with a cutter and other vessels, in black lead, on yellow paper *Colnaghi* 15s.
- 37 An owl, in black lead *James* £2 5s.
- 38 La Chapelle de St. Hay at Bruges—a beautiful pencil sketch *Colnaghi* £1 8s.

PENCIL SKETCHES

- 39 Four pencil sketches of landscape *Molteno* £1 15s.
- 40 Four ditto *Molteno* £1 18s.
- 41 Four ditto, a view of Salinette, etc. *Molteno* £2 15s.
- 42 Four pencil sketches of French peasants *Genl. Phipps* £1 1s.
- 43 Five ditto, of French fishermen *Jones* £1 5s.

LIST OF WORKS SOLD AS BY BONINGTON

Lot

- 44 Five ditto, of Swiss peasants, etc.
Phipps £1
- 45 The wreck—a sketch in pencil and Indian ink *Phipps 5s.*
- 46 An Academy figure, in black and white chalk on gray paper *Colnagli £1 5s.*
- 47 Study of a figure in the picture of "the Lute" and one other in black chalk *Gibbs 13s.*
- 48 A female figure—an academy study in black and white chalk on drab paper *Hixon £1 11s.*
- 49 View of the windmill at Montmartre, in black chalk *Strutt 15s.*
- 50 Part of the Palais de Justice at Rouen, in black chalk on drab paper, and one other *Colnagli £1 16s.*
- 51 A sketch of French fishermen, in black and white chalk on drab paper *Colnagli £1 7s.*
- 52 Ditto of French peasant girls, in red and white chalk *Colnagli £2 6s.*
- 53 View of the church at Dives, at Louviers, and one other, sketches in pencil *Colnagli £1 7s.*
- 54 View of the Abbey at Graville, buildings at Dives, and one other—pencil sketches *Colnagli £2 11s.*
- 55 A subject from Quentin Durward, in black lead *Conant 12s.*
- 56 A sea-shore with a wave breaking in among some piles, black and white chalk on drab paper *White 9s.*
- 57 A sketch of figures of French sailors, in black and red chalk *Colnagli 19s.*
- 58 A sea-shore with a cart and figures,

Lot

- in black and white chalk on blue paper
- 59 Grotesque ornaments of a house at Beauvais, and two architectural ornaments of a church at Caen *Molteno 18s.*
- 60 View of an old house at Caen, and of a church-tower at Gisors *Molteno 18s.*
- 61 Views of Salinette and Honfleur, and one other, pencil sketches *Hixon 9s.*
- 62 A pair of river scenes, in black lead on drab paper, and one other *James £1 18s.*
- 63 Views of Vache Noir, Trouville, and Ourticham, in black lead *Hixon 10s.*
- 64 Five studies of French peasants, in black lead *James £1 18s.*
- 65 Five ditto *Colnagli £1 16s.*
- 66 Two of French fishing boys, in black chalk on drab paper *Houghton £1 14s.*
- 67 Two ditto, in black and red chalk *Colnagli £3*
- 68 Five small studies of French peasants, in black lead *Colnagli £1 10s.*
- 69 View of the valley and church of Unterlaken, and a river scene, on drab paper *Houghton £2 12s. 6d.*
- 70 View of a tower near Unterlaken, a river scene, and a cat's head, on drab paper *Colnagli £1 10s.*
- 71 View of the Grand Canal and the Rialto at Venice, with vessels and figures, in black lead *Colnagli £4*
- 72 A pair of coast views, in black and white chalk on drab paper *Lord N £2*

BONINGTON

Lot		Lot	
73	Three studies of sea-shores, with shipping, on drab and blue paper <i>Lord N.</i> £2 17s.	89	View of the village of La Ferté, with figures landing from a boat <i>Hixon</i> £1 9s.
74	VIEW OF THE GRAND CANAL AND THE RIALTO, VENICE, in black lead heightened with white—very carefully finished <i>Molteno</i> £8	90	Old houses at Canterbury <i>Sir C. G.</i> £1
75	VIEW OF THE GRAND CANAL AT VENICE, with boats and figures—a beautiful drawing in black lead <i>Colnagli</i> £6 6s.	91	Entrance to a château <i>Molteno</i> £5 5s.
	END OF FIRST DAY'S SALE	92	View of the harbour of Honfleur, with vessels and figures in the foreground <i>La Neuville</i> £4
	SECOND DAY'S SALE	93	Casks and still life <i>Sir C. G.</i> £1 6s.
	DRAWINGS IN WATERCOLOUR	94	Portrait of a lady, in crayons <i>Hixon</i> £3.
76	Study of a subject from the history of the Medici <i>Sir C. G.</i> 16s.	95	Fishing boats, with figures, at a pier <i>Melville</i> £1 12s.
77	A man in a punt angling <i>White</i> 7s.	96	View at Honfleur <i>White</i> £1 2s.
78	The companion—small <i>White</i> 11s.	97	View of the cathedral, and town of Rouen, from the river, twilight <i>Melville</i> £4 4s.
79	View at the mouth of a French river, with boats and figures <i>Sir C. G.</i> £3 6s.	98	View on the coast, near Boulogne, with figures raising stone <i>La Neuville</i> £1 15s.
80	Sketch of a lady in Spanish dress <i>Colnagli</i> 13s.	99	An Italian landscape, with figures dancing <i>Murtens</i> £2 4s.
81	View of the harbour of Honfleur, with boats and figures <i>Sir C. G.</i> £1 14s.	100	A sea-shore, with buildings and a fishing boat in distance; evening <i>Lord Ducie</i> £6
82	French fishing boats, with figures at a jetty <i>Hixon</i> £2 4s.	101	French fishing boats in harbour <i>Colnagli</i> £5 6s.
83	A road scene, with trees—upright <i>Hixon</i> 19s.	102	View of Rouen from the river, with a capital sunny effect <i>Heath</i> £2 4s.
84	View near Dover, with boats <i>Houghton</i> £2 6s.	103	View in a valley in Switzerland, with mountainous distance, and figures making hay in the foreground <i>Sibley</i> £3 10s.
85	View of Mont Valerien, from the road to St. Cloud—small <i>Molteno</i> £3 15s.	104	The gateway of a cloister <i>Colnagli</i> £1 4s.
86	A sea-piece, with boats and figures on a pier head <i>Sir C. G.</i> £3 9s.	105	A French river-scene with a fishing boat—small upright <i>Gibbs</i> £1 13s.
87	View of the village of La Ferté, with the trunk of a tree in the foreground <i>White</i> £1 13s.	106	A study of two Swiss peasant girls, and one of horses and minute figures <i>Molteno</i> £6 10s.
88	A harbour scene with a ship moored near a stone jetty <i>Heath</i> £1 4s.		

LIST OF WORKS SOLD AS BY BONINGTON

Lot		Lot	
107	Two studies of French fishing boys —full of character <i>Molteno £46s.</i>	118	A knight in armour with a lady and a fortune teller—full of char- acter <i>Hixon £7</i>
108	View on the Pont des Arts at Paris, with a capital effect of evening sun <i>Rey £110s.</i>	119	A KNIGHT ATTENDED BY TWO PAGES, at a table covered with yellow drapery—a capital drawing <i>Col- naghi £38 17s.</i>
109	Peasants with a cart and a grey horse, halting at the door of a village inn—admirably coloured in the manner of Isaac Ostade <i>La Neuville £2 10s.</i>	120	INTERIOR OF A CHURCH, with knights at their devotions, and three figures kneeling at the door—very rich in colour and effects the companion <i>Colnagli £31</i>
110	View on the coast near Dunkirk, with fishing and figures on the beach preparing to go out— with rich effect of evening sun <i>Hixon £4</i>	121	Henry VIII with Wolsey receiving the Spanish envoy in armour— a brilliant little drawing <i>Col- naghi £24</i>
111	View of Versailles from the gardens, a sketch <i>Jones £1 8s.</i>	122	The remonstrance, an old woman admonishing two children <i>Col- naghi £21</i>
112	A watermill at Charenton, with trees on the bank of a river— treated with great effect <i>Hixon £2 11s.</i>	123	A SCENE FROM THE ANTIQUARY—a beautiful drawing <i>Hixon £59 17s.</i>
113	View of the cathedral of Dives, with a religious procession enter- ing the gateway—a capital drawing <i>Colnaghi £33 12s.</i>	124	View of the Pont des Arts, Paris <i>Robinson £6 6s.</i>
114	VIEW OF A STREET, WITH THE CATHE- DRAL OF ABBEVILLE, and numer- ous market figures, with a power- ful effect of afternoon sun—a grand drawing <i>Hixon £40 19s.</i>	125	A sea-shore, with a fishing vessel drawn up on the beach, and a ship in the distance, with some figures to the left—a capital drawing <i>Lord Ducie £16 5s. 6d.</i>
115	A subject from the <i>Arabian Nights</i> , a Persian princess on an otto- man with an attendant at her feet —a capital finished drawing <i>La Neuville £21</i>	126	A RIVER SCENE, WITH DUTCH FISHING BOATS, moored near a jetty—a brilliant and beautiful specimen <i>Colnaghi £34 13s.</i>
116	A view on the coast, with a fishing boat drawn up on the shore, and fishermen— <u>illumined</u> with a brilliant effect of evening sun <i>Colnaghi £8 15s.</i>	127	View on the coast near Calais, with numerous fishing boats and figures—with a beautiful effect of evening sun <i>Gen. Phipps £13 2s. 6d.</i>
117	VIEW OF THE INSTITUT AT PARIS, with figures—a capital drawing <i>Colnaghi £19</i>	128	A LANDSCAPE WITH A WAGGON de- scending a hill in a storm—this drawing has always been con- sidered one of his finest pro- ductions <i>Colnaghi £71 8s.</i>

BONINGTON

Lot	PICTURES	Lot	
129	Fishing smacks at anchor, a sketch <i>Colnaghi £2 6s.</i>	142	Fishermen with a donkey, on a flat shore, a village in the distance <i>Colnaghi £16 16s.</i>
130	A sea-shore with cliffs and buildings <i>Sibley £3 6s.</i>	143	A view on the Seine with barges—a beautiful effect of morning <i>Heath & Colnaghi £73 10s.</i>
131	A harbour with vessels, sunset <i>Sibley £2 18s.</i>	144	A sea piece with a schooner and a man-of-war in the distance; upright <i>Heath £27 6s.</i>
132	View near Venice, with vessels, sunset, a very clever slight sketch <i>Sibley £2 4s.</i>	145	VIEW OF THE RIALTO AT VENICE, with vessels, gondolas, and figure—beautifully clear picture <i>Webb £12 12s.</i>
133	A river scene with a wooden jetty and children in a boat <i>Money £3 3s.</i>	146	A SUBJECT FROM QUENTIN DURWARD—drawn with admirable character <i>Webb £5 5s.</i>
134	View of the canal and the church of St. Maria Maggiore, at Venice <i>Sibley & Colnaghi £2 4s.</i>	146	VIEW ON THE SEINE, with a barge and figures near a group of trees on the bank; evening scene—a beautiful picture <i>Bought in</i>
135	Portrait of a Venetian Girl in a yellow dress <i>Heath £1 1s.</i>	148	VIEW OF THE GRAND CANAL AT VENICE, looking up to the Rialto with vessels and figures—an exquisite picture <i>Lord Normanton £40 19s.</i>
136	View of the cathedral and town of Rouen, from the opposite side of the river, with admirable effect of sunset, a sketch <i>Sibley £1 10s.</i>	149	HENRY III OF FRANCE RECEIVING THE SPANISH ENVOY—the celebrated picture <i>La Neuville £100</i>
137	View on the Seine near Rouen, with vessels and figures <i>Robinson £2 2s.</i>	1836	SALES OF BONINGTON'S WORKS <i>Paris, 19th February Sale by Schroth WATERCOLOUR Mary Stuart leaving France</i>
138	A view near Newhaven, with Beachy Head in the distance, and figures in the foreground—very powerfully painted <i>Heath £12 12s.</i>	1836	SALE AT FOSTERS (late Richard Bonington, sen.), <i>6th May</i>
139	View of Rouen from the opposite side of the river, with blocks of stone under some trees on the quay <i>Lord Normanton £10 10s.</i>	Lot	DRAWINGS
140	A sea-shore with cliffs, and a brig aground, and a man with two horses in the foreground <i>Webb £35 14s.</i>	26	An Architectural Drawing, unfinished <i>Colnaghi 15s.</i>
141	View of the Pont des Arts from the quay of the Louvre—a capital sketch <i>Sibley £7 7s.</i>	27	Study of a Monk, watercolours <i>Bell 14s.</i>

LIST OF WORKS SOLD AS BY BONINGTON

<i>Lot</i>		<i>Lot</i>	
28	A Lady in a Spanish Dress <i>Hoffland</i> <i>16s.</i>	44	Honfleur Harbour, with Vessels and Figures in the foreground <i>Williams £2 Bought in</i>
29	The original sketch of Henry III of France for the celebrated pic- ture <i>Colnaghi 16s.</i>	45	Boulogne Harbour, with Fishing Boats and Figures <i>Maling £2</i> <i>2s. 6d. Bought in</i>
30	A Coast View, with Figures in black and white chalks, on grey paper <i>Williams £1 19s. Bought</i> <i>in</i>	46	A Coast Scene, with Vessel and Figures on Shore <i>Mrs Durant</i> <i>£4 10s.</i>
31	A Coast View, in sepia <i>Williams</i> <i>15s. Bought in</i>	47	A River Scene, with Dutch Fishing Boats <i>Brooker & Sons £4 10s.</i>
32	Angler in a Boat, a charming little drawing <i>Longman £1 4s.</i> <i>Bought in</i>	48	A Coast View near Calais, with many Fishing Boats and Figures, setting Sun <i>Marsden £4 15s.</i> <i>Bought in</i>
33	Companion to ditto <i>Longman £1</i> <i>4s. Bought in</i>	49	A Coast View at Sun-set, the last drawing made by R. P. Bonington <i>Willding £6 16s. 6d. Bought in</i>
34	Fishing Boats near a Pier, in sepia <i>Williams £1 10s. Bought in</i>	50	The Drowned Fisherman, a master- ly drawing, engraved <i>Williams</i> <i>£7 17s. 6d. Bought in</i>
35	Coast View near a Pier, with Ves- sels and Figures <i>Marsden £2 2s.</i> <i>Bought in</i>	51	Louis XI, Isabelle de Croye and Quentin Durward—from Sir W. Scott <i>Maling £6 16s. 6d.</i> <i>Bought in</i>
36	<i>Pere la Chaise</i> , unfinished <i>Mr</i> <i>Smyth 16s.</i>	PICTURES IN OIL	
37	A View near Paris, Mont Calvaire in the distance <i>Marsden £2 4s.</i> <i>Bought in</i>	52	The Discovery of Gesner's Tomb, an academical study <i>Williams</i> <i>£3 3s. Bought in</i>
38	Queen Elizabeth's Entry into Kenil- worth, by torchlight, from Sir Walter Scott <i>Williams £2 10s.</i> <i>Bought in</i>	53	Jephtha and his Daughter <i>£5 15s.</i> <i>6d. Bought in</i>
39	A View of La Ferté, with Boats and Figures <i>Colnaghi £4 10s.</i>	54	The Holy Maid of Kent; painted by the artist when sixteen years old <i>Williams £2 Bought in</i>
40	A Landscape with Figures <i>Williams</i> <i>£7 10s. Bought in</i>	55	Elymas, the Sorcerer, struck with Blindness by the Apostle Paul; painted when only fourteen years old <i>Williams £1 17s. 6d.</i> <i>Bought in</i>
41	A Coast View with Men unloading a Boat, Vessels in the distance and Figures near a Fort to the left, in indian ink <i>Marsden £1</i> <i>17s. Bought in</i>	56	Christ preaching to his Disciples; an unfinished picture, after <i>Rembrandt Marsden £2 2s.</i> <i>Bought in</i>
42	A Subject from Gesner's Idyls <i>Maling £1 8s. Bought in</i>		
43	A View of Dieppe Harbour, fine, sepia <i>Marsden £2 15s. Bought in</i>		

BONINGTON

Lot

- 57 A Head of the Magdalen, after *Dominico Fetti Maling £1 11s. 6d. Bought in*
- 58 An Historical subject *Williams £1 16s. Bought in*
- 59 The companion picture *Williams £1 16s. Bought in*
- 60 Head of an Italian; a study from Nature *Marsden 18s. Bought in*
- 61 A Portrait of a young Venetian *Williams £2 10s. Bought in*
- 62 The Stone Quarry near Boulogne. in watercolour *Williams £2 10s. Bought in*
- 63 Mill at Charenton, on the River Seine *Long £2 Bought in*
- 64 A View on the Seine, below Rouen; daybreak *Williams £4 10s. Bought in*
- 65 Coast Scene, near St. Valerie *Maling £2 2s. Bought in*
- 66 Quentin Durward with the rebellious Liégeois From Sir Walter Scott's novel This picture was the first of this subject painted by the artist—he made another for the Duchesse de Berri which has since been sold in London *Williams £44 2s. Bought in*
- 67 A View near Paris, with Figures *Archibutt 45s. 3d.*
- 68 A View near Newhaven, Beachy Head in the distance and Figures in the foreground *Maling £36 15s. Bought in*
- 69 A Scene in Normandy, near Dives, with Figures *Marsden £60 18s. Bought in*
- 70 A View on the Seine, with Boats and Figures; Sunset *Williams £71 8s. Bought in*
- 71 A View on the Seine, with Barges—

Morning *Williams £73 10s. Bought in*

The following Six Pictures and Water-colour Drawings are Copies made from the Works of R. P. Bonington, Esq., by his late Father:

Lot

- 72 Boulogne Harbour *Longman £2 Bought in*
- 73 Napoleon *Manning £6 16s. 6d. Bought in*
- 74 A Coast Scene, with Vessel on the Sands; after lot 46 *Williams £2 10s. Bought in*
- 75 A Coast View, the Effect of a Storm *Maling £1 9s. Bought in*
- 76 A Landscape, Haymaking; the Figures by *R. P. Bonington Williams £1 8s. Bought in*
- 77 A Marine View From a beautiful picture by *R. P. Bonington*, now in the possession of his mother *Williams £4 10s. Bought in*

1837 *LEWIS BROWN SALE
17th and 18th April, Paris*

Lot WATERCOLOURS

- 1 The Antiquary *£47 10s.*
- 2 Interior of a Church at Venice *£29 10s.*
- 3 Terrace by the Sea; Genoa Light-house *£28*
- 4 Piazzetta and the Doge's Palace *£33*
- 5 The Rialto and the Grand Canal, Venice *£32*
- 6 Francis I visiting the sick Leonardo da Vinci *£45*
- 7 A Warrior standing by a table *£20*
- 8 Rouen from the Seine; sunrise *£32*
- 9 Castle and Bay of Genoa *£14*
- 10 Don Quixote in a chair, reading *£35*
- 11 London Bridge *£12*
- 12 Henry IV and the Spanish Ambassador *£80*

LIST OF WORKS SOLD AS BY BONINGTON

Lot		Lot	
13	Mouth of the Thames, with Shipping £40	41	Castle of Chillon £1 11s. 6d.
14	Venetians in rich Costumes £20	42	On the banks of the Seine £5
15	Rough Sea £12 10s.	43	Disused Fishing smacks on the beach £1 11s. 6d.
16	The Remonstrance £20	44	Children gathering apples Sepia £4 2s.
17	Venice from the Sea £14	45	Landscape with a Gothic Church Steeple £1 15s.
18	Street in Florence, with figures £11 11s.	46	Sailors on the beach by a boat £7
19	Knights at Prayer £18 18s.	47	Landscape with a road, and a man with his back turned £1 15s.
20	Shipping in a calm sea; sunrise £30	48	Peasant Woman by the roadside, with a man Sepia £4 2s.
21	Landscape with ships and river £32	49	Fort Rouge, Calais Sepia £2
22	Market Place in Verona £20	50	Landscape with Trees by water Sepia £1 15s.
23	Rouen from St. Catherine's Hill; sunset £32	58	Fields at sunset £9
24	A Street in Abbeville £12	59	Calm sea and shipping; sunset £9 9s.
25	View at Boulogne, with figures £8	60	An Odalisque on a divan with musical instruments £44
26	Paris, near the Cours la Reine £9 9s.	61	Landscape with Castle; sunset £23 10s.
27	Castle of Chillon £9	62	An old man, seated, with a girl £14 8s
28	A Ruin and a Tower £8	63	Le Havre; Fisherman furling sails £3 15s. 6d.
29	The Pont des Arts from the Tuilleries, with boats £10 10s.	64	Quentin Durward at Liege £48
30	Ship on a Canal; morning £3	65	Road with a Flemish Waggon; storm effect £45
31	Jetty at Honfleur, with boats £5	66	Sea shore with white cliffs and figures; low tide £10 4s
32	View at Beauvais £4	67	Grand Canal, Venice £60
33	A Jetty; Fishermen with their nets £6 6s.	68	Young Woman, recumbent £24
34	A Lady and a Child with a Horseman Sepia £6	69	The Rialto with figures £30
35	Coast at Falaise; ships in the foreground £1 10s.	70	Lady with a dog, attended by a negro and pages £44
36	A Road by a hillock, with figures Sepia £4 10s.	71	View at St. Omer £20
37	Swiss View; figures by a lake among mountains Sepia £16	72	Terrace of a House at Venice; a conservation £26
38	Street in Rouen with many figures £3 3s.	73	Ducal Palace, Venice, with shipping £15
39	Thun, with figures by a sailing ship £4 4s.	74	Lady seated, with a dog, attended by two girls £44
40	On the Seine; a barge, and a boat aground £4		

BONINGTON

Lot		Lot	
75	Lighthouse and Coast of Genoa £12	107	Faust and Mephistopheles Sepia Unfinished £5
76	Henry VIII seated on a dais, attended £15	108	Lady seated, and a Cavalier £5 5s.
77	River Scene; Mantes in the distance	109	Sea Piece with shipping £1 1s.
78	Turk Reposing £10	1837	<i>CAPT. W. WEBB SALE</i> <i>23rd and 24th May, Paris</i>
79	A Heath; peasants in the foreground, mountains beyond £6 6s.	<i>Lot</i>	
80	Portraits of two children £6 6s.	1	Grand Canal, Venice Fr. 5,005
81	View of Lillebonne £1 11s. 6d.	2	Fishmarket on the shore, Normandy Fr. 3,060
82	Reading the Bible £14 14s.	3	St. Valery sur Somme; shipping Fr. 4,400
83	Calm Sea; morning £3 3s.	4	Low Tide; ships in the water; sunset Fr. 1,730
84	A Knight before a Lord and his Lady £15	5	Sea shore near Dieppe; peasants Fr. 1,270
85	Pile Driving £8	6	Francis I and Marguerite of Navarre Fr. 1,505
86	Fish Market, on a beach £7 10s.	7	Shipping in the Canal at Calais; morning Fr. 1,115
87	Beach with shipping at low tide £18	8	Normandy Coast; peasants with fish; low tide Fr. 905
88	Seascape; an Italian view £17	9	Venice from the Grand Canal Fr. 212
89	Harbour with shipping £7	10	Normandy Coast; sunset Fr. 1,005
90	Road and two figures £12	11	Road across a plain, Calais Fr. 195
91	Canal in Venice £10 10s.	12	Dredging on the Seine, near Rouen Fr. 279
92	Coast scene with a town £4 4s.	13	Henry IV looking out of a window Fr. 166
93	The River at Hyères; a fisherman £2 10s.	14	Timber waggon skirting a wood Fr. 1001
94	Ship on a beach £2 10s.	15	Interior of a Church, Milan Fr. 210
95	Market Place, Verona, with figures Drawing £4 3s.	16	The Rialto Fr. 201
96	Lake of Brienz, with figures £10	17	Shipping on the Thames; morning
97	Gothic House at St. Germain £10 10s.	18	Street in Louvain Fr. 490
98	Sea shore at low tide Sepia £6	19	Honfleur port, shipping Fr. 170
99	Berne £5	20	Rialto and the Grand Canal Fr. 301
100	Dunkirk from the land Sepia £4 2s.	21	A Square in Rouen Fr. 905
101	View of Rouen Sepia £4		
102	Cavalier and Lady; a staircase Sepia £4		
103	View of Meudon Sepia £3 15s.		
104	Piles on the sea; children £4 4s.		
105	Sailors launching a boat £6		
106	Normandy landscape near the sea £2		

LIST OF WORKS SOLD AS BY BONINGTON

Lot		Lot	
22	Canal scene, Venice; sunlight <i>Fr. 359</i>	1	Peter the Hermit preaching to the Crusaders sketched by R. P. Bonington, when fourteen years and a half old; also five other sketches of Battle Pieces and Shipping, pen and ink 6
23	A Waggon; effect of storm <i>Fr. 205</i>	2	A district map of Nottingham, drawn at an early age, for the Election Committee in the Whig interest, very interesting and curious, and two smaller maps <i>3 Shirley 2s.</i>
24	Rough Sea <i>Fr. 64</i>	3	Early designs and sketches, pencil, pen and ink, and colours 9 <i>Shirley 3s.</i>
25	Coast Scene, near Nice	4	Academical Studies, pencil 9 <i>Mawe 5s.</i>
26	The Piazzetta	5	Two designs for pictures, and other Sketches, pencil, etc. 11 <i>Colnaghi 16s.</i>
27	Greek Girl, standing <i>Fr. 159</i>	6	Sketches and Studies, pencil 13 <i>Colnaghi 13s.</i>
28	Greek figure in costume; profile <i>Fr. 120</i>	7	Landscapes, pencil, sepia, etc. 13 <i>Smith 14s.</i>
29	Lago Maggiore <i>Fr. 31</i>	8	Venetian and other Costume, pencil, spirited 10 <i>Colnaghi 7s.</i>
30	Road between mountains	9	Studies of figures, spirited, pen and ink 5 <i>Colnaghi 11s.</i>
31	Road to a group of trees	10	A sheet having thereon very many studies of Female Figures, Heads, etc., very spirited, pen and ink 1 <i>Colnaghi £1 11s.</i>
32	Town on the French Coast	11	Studies for Shylock, and Female Figures, on two sheets, very spirited, pen and ink 2 <i>Colnaghi 12s.</i>
33	Shore at low tide	12	Portrait of a Lady, in three positions, pen and ink 3 <i>Colnaghi £1 1s.</i>
34	Sea Coast and sand dunes <i>Fr. 505</i>	13	Sketches of Female Heads, Heads of Monkeys, etc., pen and ink, very spirited 8 <i>Colnaghi £1 5s.</i>
35	Waggon by a group of trees by a pond <i>Fr. 485</i>		
36	Landscape; Seapiece; <i>tondi</i> (2) <i>Fr. 120</i>		
37	Landscape; sunset <i>Fr. 121</i>		
38	View of mountains		
39	Sand Dunes and the sea		
40	View in Venice		
41	View in Paris; unfinished <i>Fr. 111</i>		
42	Sea-piece; a distant town		
43	Canal in Venice; a sketch		
44	Marshland <i>Fr. 300</i>		
45	Mountain Valley; sunny effect		
46	Cottage with trees <i>Fr. 36</i>		
47	Rouen; Sketch <i>Fr. 15</i>		
48	Sea Piece; distant town		
49	A Chain of mountains <i>Fr. 130</i>		
50	Merchant Ships <i>Fr. 53</i>		
51	St. Marks Piazza; large unfinished picture		
52	Portrait of the Old Governess <i>Fr. 136</i>		
1838	<i>SOTHEBY 10th February</i> Sale following the death of Bonington's mother		
	SKETCHES AND STUDIES, IN PEN AND INK, PENCIL, AND COLOURS		

BONINGTON

Lot

- 14 Two designs for pictures, sepia Gateway, pencil, and Ancient Armour, chalk 4 *Colnaghi £1 15s.*
- 15 A Study for a picture, colours, and Sketch of Calais 2 *Turner 9s.*
- 16 Vessels at the Wharf, and Study for a Landscape 2 *Mawe 14s.*
- 17 An Album, containing upwards of Ninety Original Drawings, Studies and Sketches, in chalk and pencil, all by the late R. P. Bonington *Colnaghi £7*

FINISHED DRAWINGS, IN SEPIA, MOUNTED
WITH GLASS

- 18 Robinson Crusoe, interesting as being the artist's first design, drawn at a very early age
- 19 Christ casting out the Money Changers, an original design at an early age
- 20 Queen Catherine, design from Shakespeare *Turner 3s.*
- 21 Another design from Shakespeare *Colnaghi 16s.*
- 22 The Finding of Gessner's Tomb
- 23 Storm coming on *Wraught £2 2s.*
- 24 St. Valery *Holloway £1 7s.*
- 25 Landscape, with sheep in foreground *Holloway £2 2s.*
- 26 Dieppe Harbour *Colnaghi £1 5s.*
- 27 View on the Rhine *Colnaghi £2 4s.*
- 28 Sea View, with fishing boats in foreground *Palser 12s.*
- 29 View on the Seine, Rouen in the distance *Colnaghi £1 7s.*
- 30 View on the Seine *Turner £1 15s.*
- 31 Fort Rouge, Calais *Gore £2 16s.*
- 32 The Drowned Fisherman *Wraught £2 16s.*
- 33 Landscape, with female figures in the foreground, and Abbeville in the distance *White 8s.*

Lot

- 34 A Study from Shakespeare *Turner 10s.*
- 35 Study for a Picture, two figures, Venetian Costume *Colnaghi £1 14s.*
- 36 Mary de Medicis and Louis the Thirteenth *Dawkins £3 3s.*
- 37 Faust and Mephistopheles *Colnaghi £2*
- 38 Sea Shore, sketch in chalk *Gore 8s.*
- 39 A Landscape with Water, pencil *Wraught £1 16s.*
- 40 Sea Shore, with Fishing Boats and Figures, in the foreground *Mawe 5s.*

FINISHED DRAWINGS IN WATER-COLOURS

(Some with Glasses, and others framed and glazed)

- 42 Scene from one of Sir Walter Scott's novels
- 43 An Interior, comprising a Family Party, with many Figures, an early drawing
- 44 View of the Harbour of Boulogne, with Figures raising stones, an early drawing
- 45 Sea View, with Figures and Fishing Boats in the foreground, an early drawing
- 46 Sea Shore, with many Figures in the foreground, and Shipping coming in and going out, an early drawing
- 47 View of St. Valery, on the French Coast, with Boats and Figures in the foreground, an early drawing
- 48 View of the Harbour at Harfleur, with Vessels and Figures, an early drawing
- 49 View on the Soane, unfinished *Chambers £2 4s.*

LIST OF WORKS SOLD AS BY BONINGTON

Lot	Lot
50 View of Paris, unfinished <i>Palser £1</i>	and Turk and attendant, both sepia <i>Colnaghi 11s.</i>
51 View in Switzerland <i>Shirley 10s.</i>	
52 View of Havre <i>Colnaghi £2 4s.</i>	62 Charlet A study, and a Battle Scene, by Gudin, both sepia <i>Colnaghi 8s.</i>
53 View of Rouen <i>Shirley £4 10s.</i>	
54 Coast Scene, with Smugglers landing the goods <i>Austin £6 6s.</i>	63 Joly Two sketches in sepia, a Sketch by Larom, and another <i>Colnaghi 7s.</i>
55 View in Paris with many Figures The late Mrs. Bonington was offered one hundred guineas for this specimen of her son's highly gifted talents <i>Austin £2 7s.</i> This was the last drawing made by the artist	64 Cox, D. Shipping on the Dorset Coast <i>Shirley £2 12s.</i>
56 View of Venice, with Shipping in the foreground <i>Colnaghi £1 10s.</i>	65 Mornier Shipping <i>Beghe 7s.</i>
57 Reading the Bible It was from this drawing that the Artist made his large picture <i>Du Rovin £8 8s.</i>	66 Boys View on the French Coast <i>Thompson £1 14s.</i>
58 Louis XI, Isabelle de Croye, and Quintin Durward, from Sir Walter Scott <i>Colnaghi £6 6s.</i>	67 Holland View on the Medway <i>Holloway £1 4s.</i>
59 View on the Seine, in coloured chalks <i>Colnaghi £1 6s.</i>	68 Vickers Shipping, St. Michael's Mount in the distance <i>Rought £1 1s.</i>
59 Two Scrap Books, containing One Hundred and Fifteen Engravings in Lithography, from the works of R. P. Bonington, comprising those drawn on stone by himself in Paris—those published by Harding and others <i>Mawe £6 1s.</i>	69 Parke Shipping <i>Sir H. Harris £2 4s.</i>
60 Portrait of Napoleon, an admirably executed miniature, in colours, by Lecour This portrait was taken immediately after the return of Napoleon from Elba and is highly characteristic <i>Edwards £2 2s.</i>	70 Stone Juliet <i>W— £1 14s.</i>
WATERCOLOUR DRAWINGS BY VARIOUS ARTISTS	
61 Grenier A soldier on the look out,	71 Stothard The Monk <i>Ch— £1 5s.</i>
	72 Buchard Rebecca
	73 Prout View on the Rhine <i>Larpent £1 15s.</i>
	74 Brockedon View in Syria <i>Larpent £1 15s.</i>
	75 Barrett Classical Landscape <i>Shirley £1 18s.</i>
	76 Varley Pont Mer, Glass Lynn <i>W— 15s.</i>
	77 Boys View near Rouen <i>Holloway £1 17s. 10d.</i>
	78 Isabey Shipping <i>Ackermann 19s.</i>
	79 Linton Classical Composition <i>W— £1 5s.</i>
	80 Holland Woody Dell <i>W— 15s.</i>
	81 Phillips Mountain Scenery <i>W— 13s.</i>
	82 Dibdin View of Damascus <i>Ackermann £1 10s.</i>
	83 Brockedon View of Syria <i>W— £1 8s.</i>

BONINGTON

Lot		Lot	
84	Bentley Landscape Scenery <i>W</i> — £1 5s.	99	A Composition, early specimen <i>P</i> —
85	Cooke, elder View on the Kentish Coast <i>W</i> — £4 12s.	100	Jephtha and his Daughter, unfinished <i>P</i> —
86	Bentley Looking towards Folkestone <i>W</i> — £1 6s.	101	A copy after Fetti <i>Cash</i> 12s.
87	Parke Shipping <i>Ackermann</i> £2 10s.	102	A Sketch for a Picture <i>P</i> —
COPIES FROM THE DRAWINGS OF R. P. BONINGTON MADE BY THE LATE MR. BONINGTON, SENIOR		103	Another Sketch <i>P</i> —
88	Three Figures in chalk, and three small drawings, in colours	104	Design from Macbeth <i>P</i> —
88	Boats near a Pier, with Figures looking out, and the Bay of Naples	105	Portrait of a Foreigner playing the Violin-cello <i>Cash</i> 8s.
89	Sea View, with Figures and Fishing Boats in the foreground, copy of No. 45	106	A Portrait <i>P</i> —
89*	View near Boulogne, with Figures raising stone, copy of No. 44	107	Another Portrait <i>Turner</i> 11s.
90	View of St. Valery, copy of No. 47	108	Two Portraits of Venetians, studies <i>Colnagli</i> 16s.
90*	Sea View, Storm blowing up	109	A Female in Venetian Costume, a study <i>Colnagli</i> £1 6s.
91	Sea Shore, with Fishing Boats and Figures, copy of No. 28	110	The Artist with his Portfolio <i>Turner</i> 9s.
91*	The Drowned Fisherman, with the original	111	The Finding of Gessner's Tomb <i>Palser</i> 5s.
92	Sea Shore, with Fishing Boats and Figures, copy of No. 46	112	A Composition <i>P</i> —
93	Dieppe Harbour, copy of No. 26	113	The Water Mill <i>Turner</i> 8s.
94	Sea View, with Boats and Figures	114	Elizabeth and the Virgin Mary, after Rubens <i>P</i> —
95	Coast Scene, with Smugglers, copy of No. 54	115	A Landscape, unfinished <i>Mawe</i> 16s.
96	Louis XI, etc., from Sir Walter Scott's novel of Quentin Durward, copy of No. 58	116	A Portrait, study after nature <i>P</i> —
SKETCHES AND FINISHED PAINTINGS IN OIL BY R. P. BONINGTON		117	The Raising of Lazarus, after Rembrandt <i>Turner</i> 12s.
97	Two copies from French Historical Subjects, very early specimens <i>P</i> —	118	An Interior, with many Figures This picture was painted in March, 1818 It may therefore be considered as one of the earliest of the Artist's productions in oil It has great merit <i>Shellman</i> £1
98	The Holy Maid of Kent, sketched 1818 <i>P</i> —	119	A small Landscape <i>Palser</i> £1 6s.
		120	Sea View, two Figures in the foreground regarding the Body of the Drowned Sailor <i>Colnagli</i> £9 10s.
		121	Lago Maggiore <i>Laigmann</i> £3 10s.

LIST OF WORKS SOLD AS BY BONINGTON

Lot

- 122 A View in Piedmont, Switzerland
Laigmann £7 10s.
- 123 A Landscape, with Figures in the foreground, Peveril Castle (?Pevensey) in the mid-distance, and Beachy Head in the background *Laigmann £7 10s.*
- 124 A View of Venice, with Vessels in the foreground *Mawe £8*
- 125 Portrait of a Favourite Dog, not varnished *Mawe £4 14s. 6d.*
- 126 View in Switzerland, River Scene with Bridge, Buildings, and Figures *W— £7*
- 127 View on the Seine, with Boats *W— £9 9s.*
- 128 Quentin Durward The original from which the large picture was taken *W— £9*
- 129 An outline in pencil for a Picture, on canvas *Chambers 2s. 6d.*

DRAWINGS AND PAINTINGS BY THE LATE MR. BONINGTON, SENIOR

- 130 Two Portraits, and three others *Nichols 5s. 6d.*
- 131 Four Landscapes, in colours, and two, in Indian ink *Nichols 6s.*
- 132 Six small Landscapes, in colours *Pier 2s.*
- 133 Two Landscapes, in oil *P—*
- 134 Another *P—*
- 135 Study of Fruit *R. Palser 5s.*
- 136 A Group of Birds, by Boucher *Marchant 13s.*
- 137 The Colour Box, formerly the property of R. P. Bonington, containing many colours, brushes, and other necessary instruments for drawing *Mawe £1 12s.*
- 138 Two boxes with various coloured chalks *Mawe 5s.*
- 139 Two drawing Boards *Mawe 7s.*

Lot

- 139 Sundry frames for pictures *Marchant £2*
- 140 Others *Palser 18s.*

1839 *B(ROWN) SALE*
(Paris, Pierret), 12th, 13th March

OILS

- Francis I and Diane de Poitiers
- Cottage and trees by a stream
- WATERCOLOURS AND DRAWINGS
- Cows in a meadow
- Sea Piece; Early Period
- Ships entering a harbour
- Fisherman preparing his nets
- Sea Piece; women carrying fish
- Ship returning to harbour
- Ship at anchor; sunset
- Fishing boats in a squall
- St. Valerie; fishermen on the shore
- Women carrying fish
- Entrance to Dunkirk Harbour
- Sea Piece; rising tide
- Coast scene; unloading a ship; woman with a horse
- The Seine near Mantes; sunset
- Mill by a road in a plain Sepia
- Pont des Arts and Notre Dame; sunrise
- Montmorency
- Waterfall in Switzerland
- Road to a village in a plain
- River and trees; sunrise
- Equestrian Statue of Colleoni, Venice
- The Mausoleum, Venice
- Market Place, Bologna
- View at Ferrara
- Market Place at Verona
- The Rialto, Venice
- View at Beauvais
- Ducal Palace, Venice, and the Piazza, with figures
- A Girl playing with a doll, at a table

BONINGTON

The Father and his Prodigal Son
 Francis I in bed receives Charles V
 Cavalier with his children *Fr. 450*
 Venetian Lord attended
LANEUVILLE SALE 19th April
 An Odalisque reclining, with a
 female attendant, and a man

1843 *BROWN SALE Paris*
Lot

- 1 A Vault *Fr. 225*
- 2 Coast scene; stranded boat *Fr. 121*
- 3 River scene; sailing ships *Fr. 160*
- 4 Man reading at a table *Fr. 145*
- 5 Three figures at a table *Fr. 400*
- 6 Sea piece; a storm *Fr. 110*
- 7 Dutch Family approaching a castle
Fr. 360
- 8 The Seine near Mantes, with boats
- 9 Grand Staircase of a French Château *Fr. 330*
- 10 Fishing Boats; dead calm *Fr. 600*
- 11 The Invalid *Fr. 410*
- 11 Mountain Torrent *Fr. 360*
- 12 Ducal Palace, Venice, with figures
Fr. 1,000
- 13 On a Balcony, Venice *Fr. 370*
- 14 Trees by a river *Fr. 330*
- 15 Interior; two figures and a child by
 a window *Fr. 920*
- 16 Mother and Child at Prayer *Fr. 300*
- 17 Landscape and a waggon drawn by
 three horses *Fr. 810*
- 18 The Conservation *Fr. 1,015*
- 19 A Canal in England; fisherman and
 sailing ship *Fr. 330*
- 20 Rouen; the Seine with shipping
Fr. 760
- 21 Turk seated on a divan *Fr. 550*
- 22 Landscape; sunset *Fr. 205*
- 23 Renaissance House, with peasants
Fr. 150
- 24 Group of people, richly clad *Fr.*
205

1846 *PERIER SALE Paris*
 The White Odalisque *Fr. 3,000*
 Odalisque in a yellow dress *Fr.*
2,020
 Odalisque by a Palm Tree *Fr. 1,000*
 The Window *Fr. 900*
 Promenade in Venice *Fr. 925*
 The Romanstrance *Fr. 45*
 Venetian Girl *Fr. 1,005*
 The Torrent *Fr. 300*

1849 *MOSSELMANN SALE Paris*
 Francis I and the Duchess
 d'Etampes *Fr. 6,700*
 Odalisque under a Palm Tree *Fr.*
780

1852 *UTTERSON SALE*
 (Sotheby), 3rd May
 Church in Normandy
 Two figures on a Terrace
 Figures in Armour, kneeling

1853 *DEMIDOFF SALE*
 View of Rouen *Agnew Fr. 4,550*
 Market Place at Boulogne *Fr.*
3,680
 Interior of a Church *Fr. 4,150*
 Sea shore at low tide *Fr. 8,780*
 Quentin Durward *Fr. 5,150*
 The Antiquary *Fr. 5,100*
 The Old Man *Fr. 9,100*
DUCHESS D'ORLEANS SALE
 Paris
 The Page and the Lady (Anne Page
 and Slender) 45 × 37 cm. *Fr.*
8,200

1855 *BARROILHET SALE Paris*
 Environs of Quillebeuf *Fr. 1,500*
BARON C. DE VEZE SALE
Lot

- 96 Castle of Fenelon in Perigord
 Watercolour

LIST OF WORKS SOLD AS BY BONINGTON

Lot

97 Caricatures, portraits and landscapes; pen, chalk, and water-colour (5)

1856 *J. CLAYE SALE Paris*
Coast of Normandy *Fr. 300*
Sea Shore; sun after storm *Fr. 400*

1859 *X SALE Paris*
Elizabeth and Leicester Water-colour *Fr. 270*
The Carnival at Venice Water-colour *Fr. 290*
The Departure Sepia *Fr. 53*

1860 *LORD HENRY SEYMOUR SALE
13th February, Paris*
WATERCOLOURS
View on the Loire 1825 *Hulot Fr. 1,500*
A Young Woman reading a Letter 1827 *Laboureau Fr. 1,390*
The Messenger *Fr. 1,050*
Quentin Durward, wounded, and the Princesse de Croy 1824 *Fr. 480*
The Toilet *Laboureau Fr. 2,480*
Venetian scene; a man and two girls making music *Laboureau Fr. 1,290*

OILS
On the Seine 29 × 44 cm. *Laboureau Fr. 250*
Cottage at the edge of a Wood; sketch *Fr. 300*
Street in Rouen 54 × 24 cm. *Laboureau Fr. 6,000*
Two oval landscapes *Fr. 705*
Henry. III receiving the Spanish Ambassador *Laboureau Fr. 49,000*
Coast Scene 15 × 26 cm. *Fr. 280*
Ditto 15 × 26 cm. *Fr. 325*
Landscape 15 × 20 cm. *Fr. 275*

Sea Piece 15 × 20 cm. *Fr. 420*
Ditto 15 × 20 cm. *Fr. 380*
ACHINTO SALE Paris
View of the Piazza San Marco and the Doge's Palace Watercolour *Fr. 1,600*

1864 *F.V. COLLECTION SALE Paris*
Portrait of Bonington, ?by Newton Fielding *Fr. 51*

Lot

1 Little Fishermen *Fr. 121*
2 Landscape; a peasant with a bundle talking to an old woman 1826 Sepia *Fr. 162*
3 Marché des Prouvaires, Paris *Fr. 155*
4 Landscape; a waggon with two horses *Fr. 505*
5 Old House in the Rue Ste. Veronique, Beauvais *Fr. 400*
6 Landscape; sheep, a brook and a cow; sunset
7 Colleoni Statue, Venice *Fr. 1,020*
8 A Woman and two daughters; costume of Louis XIII *Fr. 1,165*

1865 *POURTALES SALE Paris*
Sea Shore at low tide; waggon and two horses 36 × 50 cm. *Fr. 6,500*
Interior; a man by a window *Fr. 240*

1867 *DUC DE FELTRE SALE
May, Paris*
Sea Piece; calm weather Water-colour
Sailors dancing by the sea Sepia
The Cornfield Watercolour

1868 *HENRI DIDIER SALE Paris*
River Bank 41 × 58 cm. *Fr. 4,200*

BONINGTON

Landscape 26 x 39 cm. Fr. 460
 Sea Shore at low tide 16 x 27 cm.
Fr. 260
 Francis I in Spain 31 x 40 cm.
Fr. 205

1869 *DELESSERT SALE* Paris
 Francis I and Marguerite of Navarre
 46 x 33 cm. Fr. 31,000

1870 *SAN DONATO SALE* Paris
February
 Henry IV and the Spanish Ambassador Fr. 83,000
MICHAEL YAKOUNTSCHIKOFF
SALE April
 The Road

1872 *MICHAEL DE TRETTAIGNE*
SALE
19th February, Paris
 Seine at Rouen Panel 9 x 12 cm.
Fr. 1,000
CH. FORGET SALE
 Valley of the Arno Millboard 45
 x 32 cm.
 Marguerite and Faust Sepia
 Banks of the Seine at Rouen Water-
 colour
ETIENNE ARAGO SALE
 Garden of Versailles 53 x 53 cm.
Fr. 3,050
 Cavaliers and a Lady at a Mansion
Fr. 185
JAMES TURLING SALE (Christie)
 Wooded Landscape £28
GILLOT SALE 19th April
 Landscape with a Timber Waggon
 20" x 38" £520
 Landscape with a woman and a
 horse £210
 View on the Seine £315

1873 *D. WILSON SALE* (Christie)

Entrance to the Village of Caudebec
 11" x 9" £80
MARQUESS OF HARCOURT
SALE 4th April
 A Sea Port £630
CH. FORGET SALE
17th March, Paris
 Valley of the Arno with the Apennines 45 x 32 cm. millboard
Fr. 1,000
 Marguerite and Faust Sepia
 Bank of the Seine, near Rouen
 Watercolour
VAN ELVEN SALE
 Scotsman at Prayer Watercolour
 23 x 16 cm. Fr. 1,500
 Nobleman escorting a lady 15 x 10
 cm. Fr. 155

1874 *X SALE* 1st April, Paris
 Portrait of a Cardinal Fr. 1,000

1875 *MENDEL SALE* (Christie)
22nd April
 Château on the French Coast 14½"
 x 24½" £483
WOOLNER SALE (Christie)
 Palace of Prince Maffei, Verona
 £199 10s.
 An old Water Mill £315
 "Souvent femme varie, bien fol",
 etc £231

1876 *SOUTZO SALE* Paris
 Frieze at Windsor Castle Water-
 colour Fr. 660
 Fruit on a tablecloth Pastel Fr.
 107

1878 *H. A. J. MONRO (NOVAR)*
SALE (Christie) 6th April
 Lot
 i Normandy Coast, with children
 9½" x 12½" £420

LIST OF WORKS SOLD AS BY BONINGTON

<i>Lot</i>			
2	French Coast, with two figures $10\frac{1}{2}'' \times 14''$	<i>£210</i>	1884 <i>X SALE 24th March, Paris</i> Sea shore, Normandy <i>Fr. 15,100</i>
3	Fish Market, Boulogne	$31'' \times 47''$	1885 <i>BARON DE BEURNOUVILLE</i> <i>SALE Paris</i>
	<i>Agnew £3,150</i>		Rising Tide Drawing <i>Fr. 265</i>
4	Grand Canal, Venice	$40'' \times 52''$	
	<i>Agnew £3,150</i>		
1880	<i>MAHERAULT SALE Paris</i>		1886 <i>CHRISTIE</i>
	Portrait of Godefroy Watercolour		Low tide on the French Coast $17'' \times 21''$ <i>£472 10s.</i>
	<i>Fr. 20</i>		
	<i>J. W. WILSON SALE March</i>		1888 <i>GOLDSCHMIDT SALE (Christie)</i>
	Low Tide 30×42 cm. <i>Fr. 1,900</i>		The Road 33×44 cm. From the Yakountschikoff Sale <i>Fr. 4,300</i>
	<i>EDWARDS SALE</i>		
	Entrance to a village 28×28 cm. (<i>St. Aignan</i>) <i>Fr. 2,000</i>		1889 <i>SECRETAN SALE 1st July, Paris</i>
	Landscape 33×55 cm. <i>Vannier</i>		Low Tide 64×96 cm. <i>Agnew Fr.</i> <i>29,000</i>
	<i>Fr. 3,800</i>		<i>COUTAN-HAUGUET SALE</i>
1882	<i>L. FLAMENG SALE Paris</i>		The Love Letter <i>1827 Fr. 1,325</i>
	The Old Governess <i>Fr. 4,900</i>		The Odalisque Watercolour <i>M.</i> <i>Levy Fr. 955</i>
	<i>GIGOUX SALE</i>		Visit to the Sick Lady <i>1826 Water-</i> <i>colour Fr. 605</i>
	Scottish Peasant leaning on a stick		Despair Sepia <i>Wauters Fr. 175</i>
	Watercolour <i>Charras Fr. 80</i>		Poor People at a Church Door
	Sea Pieces with fishing boats Water-		Watercolour <i>Fr. 140</i>
	colours (2) <i>Fr. 90</i>		Subject from Peveril of the Peak <i>Fr.</i> <i>280</i>
	Renaissance House near the Ricotte		Douglas and the Duke of Albany
	Gate at Besançon Pencil <i>Fr. 80</i>		Sepia <i>M. Levy Fr. 235</i>
1883	<i>SABATIE SALE Paris</i>		Raphael painting Jeanne of Aragon
	Sea Piece <i>Fr. 380</i>		Sepia <i>M. Levy Fr. 185</i>
	<i>MARMONTEL SALE</i>		Side Entrance of Notre Dame,
	Sea Piece $9 \times 15\frac{1}{2}$ cm. <i>Fr. 30</i>		Rouen Sepia and watercolour
	Scottish Fishermen <i>Fr. 120</i>		<i>Fr. 210</i>
	<i>BARON DE BEURNOUVILLE</i>		The Dogana and the Salute Church
	<i>SALE 22nd May</i>		Pencil <i>Fr. 125</i>
	Louis XIV receiving the Prince de		Riva degli Schiavoni Pen <i>Fr. 72</i>
	Condé 45×58 cm.		
	Landscape on the Sea Coast $22 \times$		
	34 cm.		
	The Minister's Room Interior $27 \times$		
	35 cm.		
	The Waterfall Watercolour		
1890	<i>DIETERLE SALE Paris</i>		
	Portrait of a Prelate Sepia <i>Fr. 220</i>		
	<i>BARLOW SALE (Christie)</i>		
	<i>22nd March</i>		

BONINGTON

Coast Scene, Normandy $23\frac{1}{2}'' \times 32\frac{1}{2}''$ £1,018 10s.

1892 *BARON MOURRE SALE*
27th March, Paris
 Marine Landscape; signed on a sail to left 21×26 cm.
MARTIN SALE 7th April
 Cardinal seated with a letter in his hand
HULOT SALE 9th May
 Melody A woman in blue and white under a red canopy, with a guitar 33×25 cm. Fr. 1,450
 The Park; two women resting in foreground 37×35 cm. Fr. 420
 Landscape 23×37 cm. Fr. 1,350

1893 *MURRIETTA SALE (Christie)*
6th February
 Piazzetta, Venice £204 15s.
MME. DENAIN SALE
April, Paris
 Banks of a River; two horses by the shore Fr. 17,500

1894 *EMIL BARRE SALE* Paris
 Street in an Italian Village 48×34 cm. Fr. 420

1895 *PAUL MANTZ SALE* Paris
 Sea shore 32×40 cm. Fr. 510
J. PRICE SALE (Christie) 15th June
 Pont des Arts, with Notre Dame Panel $13\frac{1}{2}'' \times 17\frac{1}{2}''$ £367 10s.
 Near Boulogne; sandy road over a common $12\frac{1}{2}'' \times 17''$ £367
 Les Amoureux; shepherd and shepherdess $12\frac{1}{2}'' \times 15\frac{3}{4}''$ £1,818

1896 *X SALE* 25th February, Paris
 Anne of Austria and Mazarin
MARMONTEL SALE

Sea Piece Watercolour $9 \times 15\frac{1}{2}$ cm.
 Scottish Fishermen Watercolour

1898 *RANKIN SALE (Christie)*
 View on the French Coast $23'' \times 32''$ £1,050
KUMS SALE Antwerp
 Devotion 46×38 cm. £80
CASIMIR PERIER SALE Paris
 Lady and Gentleman with two children Watercolour M. Levy Fr. 640
 Interior Old Woman seated talking to two children Watercolour Turner Fr. 400
WILLIAM STEWART SALE
New York
 View of Old Paris Watercolour £75
JULES MICHELIN SALE Paris
 Waggon on a road; distant town Sepia Fr. 320

1899 *H. H. BLAHERLE SALE*
New York
 View on the English Coast £170
MIEVILLE SALE (Christie)
 Sunny Landscape $21'' \times 16\frac{1}{2}''$ Sir John Fowler, Bt. £323
 Coast of Normandy $25\frac{1}{2}'' \times 38\frac{1}{2}''$ £1,785
 View on the French Coast $12\frac{1}{4}'' \times 16\frac{1}{2}''$ £315
 Francis I and Diane de Poitiers $9\frac{1}{2}'' \times 7\frac{1}{2}''$ £830
SAWERLEY SALE
 Windmill by the Sea $28\frac{3}{4}'' \times 23\frac{3}{4}''$ £168
X SALE Munich
 Landscape with a viaduct 26×34 cm. £75
 Storm on a sea coast 26×34 cm. £75 10s.

LIST OF WORKS SOLD AS BY BONINGTON

1900 *S—SALE 31st March, Paris*
The Promenade 38×27 cm. Fr.
 $\text{£}450$

1901 *HENRI LACROIX SALE Paris*
Environs of Brighton
Milton and his Daughters

1904 *BARONESS DE H. SALE Paris*
View of Venice Watercolour 23×33 cm.

1905 *COMTE DE R—SALE Paris*
Henrietta of France after Vandyck
 61×53 cm.

1907 *CHARLES SEDELMAYER SALE 16th–18th May, Paris*
Louis XIV and Marie Mancini 44×54 cm.
Francis I and Charles V Panel 34×44 cm.
The Page 1825 50×36 cm.
The Siesta 46×39 cm.
Devotion 45×37 cm.
View of Caen 38×55 cm.
Arrival of a Fishing Boat 1826 65.5×81 cm.
Castle of Falaise 50×79 cm.
Environs of Dunkirk 27.5×44.5 cm.
Landscape Panel 27×44 cm.
Sea Coast 30×39.5 cm.
Sea Piece 31.5×45 cm.
Sea Piece 30.5×44 cm.
Small Shore Scene Panel 20×30 cm.

1908 *THOMAS MACLEAN SALE (Christie's) 18th January*
The Highway $13\frac{1}{2} \times 17\frac{1}{2}$ Coke
 $\text{£}35 14s.$
Italian Bay, with buildings and figures $6" \times 9"$ Leger $\text{£}7 17s. 6d.$

Figures on a Terrace $14" \times 10\frac{1}{2}"$
Permain $\text{£}12 12s.$

Paris with the Seine and Notre Dame $9\frac{1}{2} \times 13"$

Figures in period costume Watercolour
HUMPHREY ROBERTS SALE

On the Coast of Normandy $8\frac{1}{2} \times 12\frac{1}{2}"$ *Gooden & Fox* $\text{£}73 10s.$

Calm Sea with Shipping $13\frac{1}{2} \times 9\frac{1}{4}"$ *Permain* $\text{£}94 10s.$

Coast Scene with fisherfolk and ponies $13\frac{1}{2} \times 17\frac{1}{2}"$ *Agnew* $\text{£}105$

The Waggon Watercolour $8\frac{1}{4} \times 10\frac{3}{4}"$ *Agnew* $\text{£}210$

Les Rivieres de la Forth $5\frac{1}{2} \times 8\frac{1}{4}"$ *Eyles* $\text{£}25 14s.$

STEPHEN G. HOLLAND SALE (Christie's)

Fécamp Panel $8\frac{1}{2} \times 13\frac{1}{2}"$ *Patterson* $\text{£}252$

Coast Scene Watercolour $7" \times 9\frac{1}{4}"$ *Vokins* $\text{£}210$

Quai du Louvre 1828 Watercolour $5\frac{3}{4} \times 8\frac{3}{4}"$ *Agnew* $\text{£}231$

Dover? Watercolour $5\frac{1}{4} \times 9"$ *Agnew* $\text{£}99 15s.$

The Undercliff 1828 Watercolour $5" \times 8\frac{1}{4}"$ *Agnew* $\text{£}115 10s.$

Boulogne Watercolour $5" \times 7"$ *Gooden & Fox* $\text{£}27 6s.$

Death of Francis I Watercolour $5\frac{1}{4} \times 6\frac{3}{4}"$ *Agnew* $\text{£}42$

Coast Scene with Jetty Watercolour $3\frac{1}{4} \times 4\frac{1}{2}"$ *Agnew* $\text{£}29 8s.$

1909 *R. G. BEHRENS' SALE (Christie's)*

Coast Scene $8" \times 13"$ *Woodward* $\text{£}78 15s.$

French Coast Scene $14" \times 19"$ *Agnew* $\text{£}14 14s.$

Meditation and a sketch *A. Smith* $\text{£}10 10s.$

BONINGTON

Venetian Canal Scene	$4\frac{1}{2}'' \times 6\frac{1}{2}''$	<i>Lot</i>
C. Davis	£10 10s.	29 View at Venice, with shipping at anchor
SIR JOHN D. MILLBURN, BART., SALE	10th-11th June	$7'' \times 6\frac{1}{2}''$ Gooden & Fox £73 10s.
Boats at anchor off Venice	$12\frac{1}{4}'' \times 16\frac{1}{2}''$ Mulin £11 11s.	A. SMITH SALE (Christie's) 13th March
HOLBROOK GASKELL SALE	24th-25th June	4 Beach Scene and fisherfolk
Interior of a French Fisherman's cottage	$20\frac{1}{2}'' \times 26''$ Agnew £39 18s.	$5\frac{3}{4}'' \times 8\frac{1}{2}''$ Drawing Carfax £13 13s.
2nd July		CHARLES T. JACOBY SALE (Christie's) 20th March
On the French Coast; low tide	$14\frac{1}{2}'' \times 20\frac{1}{2}''$ Permain £162	54 Street in Cairo; the tired huntsman Lister £3 15s.
SIR W. QUILTER SALE	9th July	ISAAC SMITH SALE (Christie's) 15th May
Town on a River Watercolour	10" $\times 7\frac{3}{4}''$ Agnew £21	6 Beach Scene, with stranded boats and figures
Grand Canal, Venice	$8\frac{1}{4}'' \times 11\frac{1}{2}''$ Wallis £378	$4\frac{1}{2}'' \times 8\frac{1}{2}''$ Drawing Shepherd £13 13s.
1910 J.E. FORDHAM SALE (Christie's)	9th April	SIR WILLIAM AGNEW SALE (Christie's) 19th May
Album with 13 drawings	Property £1 18s.	39 Coast scene, with boats and figures; Sunset
ABEL BUCKLEY SALE	27th May	$11\frac{1}{4}'' \times 15\frac{3}{4}''$ Ward £17 17s.
Sandy Bed of a River Watercolour	$5\frac{1}{2}'' \times 9\frac{1}{2}''$ Agnew £94 10s.	CHARLES BUTLER SALE (Christie's) 7th July
SIR THEODORE MARTIN SALE	17th December	22 View in Normandy, with timber waggons and figures by a pool
Coast Scene; low tide	$12'' \times 15\frac{3}{4}''$ Paterson £120 15s.	$16'' \times 22\frac{3}{4}''$ Leggatt £13 13s.
1911 LORD RONALD SUTHERLAND GOWER SALE (Christie's)	28th January	1912 MME. ROUSSEL SALE 25th March, Paris
<i>Lot</i>		Entrance to the Rue Royale
32 Street Scene in Verona	$23'' \times 16\frac{1}{2}''$ Gooden & Fox £220 10s.	LESSER LESSER SALE (Christie's) 10th February
SIR JOHN GRAY HILL SALE (Christie's)	11th February	<i>Lot</i>
118 Straw-barges off Margate	Panel $12\frac{1}{2}'' \times 25\frac{1}{2}''$ Beckendorff £5 5s.	20 Beach scene, with fisherwomen and fish, on the Boulogne coast
SIR THEODORE MARTIN SALE (Christie's)	20th February	$26'' \times 39\frac{1}{2}''$ Prideaux £178 10s.
		EDMUND ATKINSON SALE (Christie's) 9th March
		7 Rouen, from the Catherine Hill
		$5\frac{1}{4}'' \times 8\frac{1}{2}''$ Drawing Leggatt £32 11s.
		G. N. STEVENS SALE (Christie's) 14th June

LIST OF WORKS SOLD AS BY BONINGTON

Lot

71 Palais de Justice and S. Patrice,
Rouen Pair Panel $7'' \times 4\frac{3}{4}''$
Permain £52 10s.

JOHN EDWARD TAYLOR SALE
(Christie's) 5th and 8th July

178 Street scene with high tower and
figures $7\frac{1}{2}'' \times 4\frac{3}{4}''$ Drawing
Agnew £162 15s.

MAURICE LYONS SALE (Sotheby)
8th July

61 Scene on the sea shore, with cart
and figures $17'' \times 24''$ Signed
Thomas £4

1913 *W. J. THOMSON SALE*
(Christie's) 24th January

Lot

87 Francis I and his sister $14\frac{1}{2}'' \times$
 $11\frac{1}{2}''$ *Percy £17 17s.*

GEORGE SMITH SALE (Christie's)
24th February

39 The Rialto, Venice Drawing
Palser £12 1s. 6d.

T. WOOLNER SALE (Sotheby)
12th March

92 The Timber Waggon, with engraving
by Chas. Lewis $26'' \times 38''$
Morrison £190

106 Castle Stalker on the Clyde $13'' \times$
 $21''$ *Parker £16*

111 Venice $13'' \times 9\frac{1}{2}''$ Yachts in a
gale $12'' \times 17''$ *Woolner £4*
10s.

114 Beachy Head $7\frac{3}{4}'' \times 5\frac{3}{4}''$ Sepia
drawing *Morrison £2*
FREDERICK NETTLEFOLD
SALE (Christie's) 5th and 6th
June

64 The Timber Waggon $25\frac{1}{4}'' \times 30''$
Paterson £65

SIR JOHN E. A. MURRAY-
SCOTT, BART., SALE
(Christie's) 27th June

Lot

1 The Doge's Palace, Venice, from
the Piazetta $7\frac{1}{2}'' \times 9\frac{1}{2}''$ Drawing
Agnew £420

2 The Staircase $7\frac{3}{4}'' \times 6''$ Drawing
Arnold & Tripp £73 10s.

3 Landscape with peasants returning
from market; Sunset $6'' \times 8''$
Drawing *Agnew £168*

50 Toilet of Venus $10\frac{1}{4}'' \times 7''$ *Tooth*
£14

51 Francis I and Margaret of Navarre
Panel $6\frac{1}{4}'' \times 5\frac{1}{4}''$ *Tooth £46 4s.*
LORD JOICY SALE (Christie's)
4th July

3 Evening; Coast of Normandy $12''$
 $\times 17''$ Drawing *Muller £84*
LORD HOLDEN SALE (Christie's)
18th July

31 French town on a canal $23\frac{1}{2}'' \times$
 $19\frac{1}{2}''$ *Evans £39 18s.*

J. H. FITZHENRY 21st November

10 La Grande Palace, Bayonne $9'' \times$
 $6''$ *Sampson £14 14s.*

30 Beach scene with stranded boat and
figures, and another *Permain £4*
14s. 6d.

J. M. LAWRENCE SALE (Christie's)
27th and 28th November

227 View in the Jura mountains with
figures in a wood $7\frac{3}{4}'' \times 10''$
Drawing *Mason £29 8s.*

238 Beach scenes with stranded boats
and figures Pair Panels $6\frac{1}{2}''$
 $\times 11\frac{1}{2}''$ *Willis £18 18s.*

228 View in Burgundy with a peasant
seated at a stream $6\frac{1}{2}'' \times 9\frac{1}{2}''$
Drawing *Mason £21*

1914 *SIR CHARLES ROBINSON*
SALE (Christie's)

Lot

66 The Luxembourg Gardens Water-
colour $3'' \times 5\frac{1}{4}''$ *Leggatt £12 12s.*

BONINGTON

<i>Lot</i>		<i>Lot</i>	
114	Coast scene (and two others) 8 $\frac{3}{8}$ " × 11 $\frac{1}{8}$ "	28	A church in Rouen 23" × 17 $\frac{1}{4}$ " <i>Beecham</i> £33 12s.
55	Environs de Dieppe Oil 9 $\frac{1}{2}$ " × 12 $\frac{1}{2}$ " <i>Agnew</i> £504	204	View in Brittany, with buildings, boats and washerwomen 12" × 16" <i>A. H. Smith</i> £11 11s.
C. E. NEWTON-ROBINSON <i>SALE</i> (<i>Christie's</i>) 6th April		CHRISTIE'S 4th February	
3	Studies of landscape, etc., 11 on 8 mounts (with drawings by others) Pencil <i>McClean</i> £2 15s.	21	River Scene; The Thames near St. Paul's; Stream with angler; Mountain Lake <i>Paterson</i> £243s.
MRS. SARAH BARCLAY <i>SALE</i> (<i>Christie's</i>) 4th May		1917	SIR FRANCIS SEYMOUR <i>HADEN SALE</i> (<i>Christie's</i>) 26th February
26	The staircase 7 $\frac{3}{4}$ " × 5 $\frac{1}{2}$ " Drawing <i>Squire</i> £19 19s.	<i>Lot</i>	
27	On the Thames, near Windsor 5 $\frac{1}{4}$ " × 8 $\frac{1}{4}$ " Sepia <i>Palser</i> £2 2s.	141	Greenwich Hospital 10 $\frac{1}{4}$ " × 14 $\frac{1}{2}$ " Drawing <i>Permain</i> £57 15s.
1915	G. WILLIAM DETTER <i>SALE</i> (<i>Christie's</i>) 30th April	CONSTANTINE POLITACHI <i>SALE</i> (<i>Christie's</i>) 9th March	
<i>Lot</i>		7	Sea coast, Normandy 4 $\frac{1}{2}$ " × 7" <i>Agnew</i> £42
18	Henry IV receiving the Spanish Ambassador 9 $\frac{1}{2}$ " × 12" Drawing <i>T. Cromer</i> £3 3s.	DAVID JARDINE <i>SALE</i> (<i>Christie's</i>) 16th March	
H. W. B. DAVIES, R.A., <i>SALE</i> (<i>Christie's</i>) 18th June		3	River scene, with shipping, bridge and sheds 1823 8 $\frac{1}{2}$ " × 12" Drawing <i>Currie</i> £44 2s.
150	The boudoir; and another by Cox Drawing <i>Walker</i> £23 2s.	SIR J. BEECHAM (<i>Christie's</i>) 3rd May	
LEWIS H. SAMUEL <i>SALE</i> (<i>Christie's</i>) 16th July		3	Paris; View on the Seine, with towers of Notre Dame 41" × 68" <i>Arnold</i> £546
104	Boats becalmed 6 $\frac{1}{2}$ " × 9 $\frac{3}{4}$ " Drawing <i>Sampson</i> £5 5s.	4	The old Mill, thatched house, ferry boat and figures left 25" × 22" <i>F. Partridge</i> £525
REV. A. E. CLEMENTI-SMITH <i>SALE</i> (<i>Christie's</i>) 3rd December		C. W. LEA <i>SALE</i> (<i>Christie's</i>) 11th May	
29	Low tide 19 $\frac{1}{4}$ " × 29" <i>Cooling</i> £21	49	French coast scene with cart, figures and stranded boat 15 $\frac{1}{2}$ " × 26 $\frac{1}{2}$ " <i>Lord</i> £10 10s.
1916	RED CROSS <i>SALE</i> (<i>Presented by T.</i> <i>Humphrey Ward</i>), 6th-29th April	CHRISTOPHER C. TOWER <i>SALE</i> (<i>Christie's</i>) 1st June	
<i>Lot</i>		1	The chalk pit; and a coast scene by Francia 2 in one frame, draw- ings <i>Willey</i> £6 6s.
1368	Near Beachy Head 11 $\frac{1}{2}$ " × 16" <i>Cox</i> £4 14s. 6d.		
THOMAS JAMES BARRATT <i>SALE</i> 11th and 12th May			

LIST OF WORKS SOLD AS BY BONINGTON

Lot

4 The Old Mill *Partridge* £525
WILLIAM COOKE SALE
(Christie's) 8th June

5 A Bay, with figures and boats
 Drawing $6\frac{3}{4}'' \times 9\frac{1}{4}''$
22nd June

79 On the Banks of the Somme Oil
 Wallis £105
JAMES GRESHAM SALE
(Christie's) 12th July

4 Venice Drawing $7'' \times 6\frac{3}{4}''$
Gooden & Fox £141 15s.
S. WILLSON 18th June

2 View in a coast, with bathing
 machines $4\frac{1}{4}'' \times 10''$ Drawing
Permain £3 3s.

284 Boulogne $5'' \times 7''$ Drawing
 (Stephen G. Holland's Coll.,
 1908) *Andain £11 11s.*

1918 *FREDERICK RELFE SALE*
(Christie's) 6th May

Lot

61 Street scene, Normandy $26'' \times$
 $20''$ *Joseph & Lewis £14 14s.*
WILLIAM FRANCIS DARNELL
SALE (Christie's) 12th July

2 Figures in a courtyard; and Figures
 on a terrace Pair $9'' \times 6\frac{1}{2}''$
 Drawing *Robinson £12 12s.*

1919 *W. E. S. ERLE-DRAX SALE*
(Christie's) 21st March

Lot

7 Figures on a beach Panel $4'' \times$
 $5''$ *Sampson £8 8s.*
H. MARTIN KENNARD SALE
(Christie's) 4th April

1 Fishing Boats off the coast Drawing
 $6'' \times 8''$ *Agnew £42*
WILLIAM HARTREE SALE
25th April

Lot

83 Fishing boats off a jetty $7\frac{1}{2}'' \times$
 $9\frac{1}{2}''$ Drawing *Frost & Reed*
£35 14s.

95 Low tide $11\frac{1}{2}'' \times 17\frac{1}{2}''$ *Amor £9*
9s.
DUKE OF HAMILTON SALE
(Christie's) 6th November

109 The declaration: cavalier proposing
 to a lady on a terrace, dog by
 his side $13\frac{1}{2}'' \times 10\frac{1}{2}''$ *Colnaghi*
£330 15s.
MRS. E. J. PLATT (Christie's)
28th November

139 On the Spanish coast $23\frac{1}{2}'' \times 44\frac{1}{2}''$
Sloebridge £39 18s.

1920 *FAIRFAX MURRAY SALE*
(Christie's) 30th January

Lot

1A Queen Mary and Rizzio Drawing
 $3\frac{1}{4}'' \times 5\frac{1}{4}''$ *Bowden £48 6s.*
SIR E. A. WATERLOW SALE
(Christie's) 6th February

8 Fisherfolk on the Beach Drawing
 $7'' \times 10''$ *Bowden £63*
J. P. HESELTINE SALE (Sotheby's)
25th March

96 On the Balcony, Venice Water-
 colour $7\frac{1}{2}'' \times 5\frac{1}{2}''$ *Gooden &*
Fox £58

97 Verona Pencil $10\frac{3}{4}'' \times 7\frac{1}{2}''$
Colnaghi £16

98 Honfleur Pencil $8\frac{1}{4}'' \times 11''$
Gooden & Fox £35

99 Honfleur Pencil $11'' \times 9\frac{1}{4}''$ *Col-*
naghi £9
HOLBROOK GASKELL SALE
(Christie's) 11th June

13 Grand Canal, Venice Oil $28\frac{1}{2}''$
 $\times 39\frac{1}{2}''$ £1,260
E. A. V. STANLEY (Lord Taunton
Heirlooms) SALE (Sotheby's)
15th July

BONINGTON

Lot

113 Evening in Venice Oil 22" x 17"
CHRISTIE'S 23rd July

44A Mouth of a River Oil 13½" x 17½" £147
LORD NORTHWICK SALE
(Sotheby's) 3rd November

333 Landscape near Jumieges Water-colour 9" x 12½"

334 Three Peasant Girls Watercolour 6½" x 6½"

1921 A. E. LAWLEY SALE (Christie's)
25th February

Lot

70 Asinelli Tower, Bologna Drawing 7½" x 4¾" Gooden & Fox £210

1922 LORD MOUNT-STPHEN
SALE (Christie's) 19th May

Lot

6 A road by the coast, with a horse 7" x 10" Drawing Sampson £16 16s.

A. H. WILD SALE (Christie's)
16th June

3 View on the French coast 6" x 8"
 Drawing Mitchell £178 16s.

4 View of Paris from the Seine 8" x 12½" Drawing Rankin £52 10s.

68 View in Normandy with chateau on a river Drawing 8" x 11"

W. FULLER MAITLAND SALE (Christie's) 14th July

108 Château of the Duchesse de Berri Oil Arched Top 13¾" x 20"
28th July

D. C. E. ERSKINE SALE (Sotheby's)

19 Verona with the Palazzo Maffei Oil 23" x 17" Leggatt £280

1923 T. W. WRIGHT 27th April

Lot

106 Crossing the sands 14½" x 21"
 F. H. Clarke £11 11s.

107 Venice; and another by J. Burnet Glen £22 1s.
CHRISTIE'S 11th May

The Old Mill 25½" x 22½" £252
EUGENE CREMETTI SALE
(Christie's) 1st June

51 Stranded boats 7½" x 10½"
 Johnson £5 5s.

SIR CUTHBERT QUILTER (Christie's) 22nd June

128 The Louvre, Paris, with carriages and figures 10" x 7½" Drawing Rienaecker £37 6s.

VICTOR RIENAECKER SALE (Christie's) 30th November

14 The Louvre, Paris 10" x 7½" Drawing Parsons £16 16s.

15 Le Serment 8" x 6½" Drawing Gordon £15 15s.

106 Asinelli Tower, Bologna 20½" x 17" Agnew £210

1924 ERNEST RUFFER SALE (Christie's) 9th May

Lot

16 Fishmarket in Normandy; coast scene, with stranded boats and numerous fisherfolk 19½" x 30½" Leslie £105

H. DARELL BROWN SALE (Christie's) 23rd May

2 View near Mantes, 1826, in foreground peasant leaning over fallen tree, with wife by his side; beyond, group of cattle standing in water 21½" x 33" Arthur Ruck £2,310

3 On the French coast: View at low tide, with cart, peasant woman

LIST OF WORKS SOLD AS BY BONINGTON

Lot

- with white pony $14\frac{1}{2}'' \times 20\frac{1}{2}''$
Gooden & Fox £892 10s.
- DR. E. SPENCER SCOTT SALE*
(*Christie's*) *2nd June*
- 11 Fishing village $17'' \times 14''$ *Mitchell £10 10s.*
- WILLIAM LOWE SALE* (*Christie's*)
13th June
- 4 The Undercliff $1828\ 5\frac{1}{2}'' \times 8\frac{1}{2}''$
Drawing *Rienacker £189* On
the back of the drawing is the
following: "1828 the last made
by our dear son prior to his dis-
solution."
- 21 Lake Como $25\frac{1}{2}'' \times 34\frac{1}{2}''$ *Smith £31 10s.*
- MRS. HITCHENS SALE* (*Christie's*)
23rd June
- 29 Spezzia $7\frac{1}{2}'' \times 10\frac{1}{2}''$ Drawing
Humphreys £39 18s.
- ROBERT NESHAM SALE* (*Chris-
tie's*) *30th July*
- 20 Waiting for the return of the fishing
fleet $11\frac{1}{2}'' \times 9''$ Drawing
Sampson £5 5s.
- 21 Beach scene with fisherfolk $6\frac{1}{2}'' \times$
 $9\frac{1}{2}''$ Drawing *Sampson £14 14s.*
- ROBERT KIRKMAN HODGSON*
SALE (*Christie's*) *21st November*
- 3 Doge's Palace, Venice $5\frac{1}{2}'' \times 8''$
Amor £11 11s.
- 4 View of Dordrecht $9\frac{1}{2}'' \times 13\frac{1}{2}''$
Rofe £32 11s.
- CHARLES WOODBRIDGE SALE*
(*Christie's*) *28th November*
- 7 Coast scene with stranded boats;
and another by Fielding Drawing
Hill & Co. £13 13s.
- 1925 *PANTIA RALLI SALE* (*Sotheby's*)
6th May

Lot

- 95 The Waggon: view of slightly un-

Lot

- dulating country with Waggon
R. and two figures L. $9\frac{1}{2}'' \times$
 $14\frac{1}{2}''$ *P. M. Turner £160*
- 96 Coast scene with three children in
foreground, sitting round ham-
per of fish $17'' \times 25\frac{1}{2}''$ *Deacon £150*
- J. F. SWANN SALE* (*Christie's*)
15th May
- 7 View in Venice; looking along a
street towards a church $10\frac{3}{4}'' \times$
 $7\frac{3}{4}''$ Drawing *Boden £47 5s.*
- 8 View in Venice, with market figures
in foreground $7'' \times 5\frac{1}{4}''$ Draw-
ing *Lush £33 12s.*
- 52 Dover Cliffs $21\frac{1}{2}'' \times 35\frac{1}{2}''$ *Samp-
son £16 16s.*
- GEORGE MARR SALE* (*Christie's*)
21st December
- 11 Island of San Giorgio Maggiore,
Venice; and another by Prout
Newman £21
- 1926 *LT.-COL. JAMES B. GASKELL*
SALE (*Christie's*) *30th April and*
3rd May
- Lot*
- 5 Rouen, 1827 $5'' \times 8''$ Drawing
J. King £162 15s.
- 102 Palais de Justice and St. Patrice,
Rouen Pair Panel $8'' \times 5''$
King £68 5s.
- ISAAC HARROF SALE* (*Christie's*)
28th May
- 21 Grand Canal, Venice $13\frac{1}{4}'' \times 16\frac{1}{2}''$
Martin £273
- 22 River scene with sailing boat $8\frac{1}{2}''$
 $\times 11\frac{1}{2}''$ *Palser £131 5s.*
- JOHN F. HOWARTH SALE*
(*Christie's*) *25th June*
- 133 Brittany coast scene, with cottages
and stranded boats $7\frac{1}{2}'' \times 11\frac{1}{2}''$
Drawing *Gooden & Fox £42*

BONINGTON

Lot

156 On the Seine: morning, two boats moored on R. bank with trees on opposite side $11\frac{1}{2}'' \times 13''$ *Gooden & Fox £262 10s.*
LORD BURGH SALE (Christie's)
9th July

21 Venetian Palaces on Grand Canal $14'' \times 17\frac{1}{2}''$ *Martin £325 10s.*
LADY APSLEY SALE (Christie's)
12th July

6 Dunkerque $8'' \times 11\frac{1}{2}''$ Drawing *Sampson £84*

1927 MAJOR G. C. ROBERTSON
SALE (Christie's) 11th February

Lot

6 The Doge's Palace, Venice $8\frac{1}{2}'' \times 13\frac{1}{2}''$ Drawing *Bowden £37 16s.*
MRS. H. M. ROBINSON SALE
(Christie's) 13th April

1 Beach scene with carts and figures; and another by Francia *Collings £189*
MAJOR HOLLAND SWANN
SALE (Sotheby) 27th April

27 View in Venice $7'' \times 5\frac{1}{4}''$ Drawing *Bowden £46*

122 View in Venice $10\frac{1}{4}'' \times 7\frac{3}{8}''$ Drawing *Bowden £89*
MRS. LOUIS RAPHAEL SALE
(Christie's) 20th May

3 Grand Canal, Venice; looking down towards Salute, with figures and boats in foreground $30\frac{1}{2}'' \times 40''$ *Raeburn Gal. £105*
W. A. COATS SALE (Christie's)
10th June

39 Stormy landscape, with peasants, and child with pony $17\frac{1}{2}'' \times 28''$ *Waters £10 10s.*

40 Fishermen, with donkey, on beach $9'' \times 16\frac{1}{2}''$ *Methuen £18 18s.*

Lot

41 Beach scene, with numerous figures Panel $6\frac{1}{2}'' \times 12''$ *Methuen £5 5s.*
MRS. NATHAN SALE (Sotheby)
23rd June

100 View in the gardens of Versailles Panel $8'' \times 10''$ *Nathan £15*
JAMES ROSS OF MONTREAL
SALE (Christie's) 8th July

4 Fisherfolk on the coast of Normandy: beach at low tide, with fisherman with loaded mule talking to two women seated on ground, another woman L., stranded boats R. $25\frac{1}{2}'' \times 38''$ Illus. *Agnew £3,150*
MRS. RACHEL BEER SALE
(Christie's) 22nd July

3 Beach scene, with fisherwomen $5\frac{1}{2}'' \times 7\frac{3}{4}''$ Drawing *Leggatt £168*
MAJOR G. C. ROBINSON SALE
(Christie's) 28th and 29th July

33 Henri IV and the Spanish Ambassador $11\frac{1}{2}'' \times 13\frac{1}{2}''$ Bush *£68*
MISS A. G. BICKHAM SALE
(Christie's) 25th November

3 Picardy $4'' \times 5\frac{1}{2}''$ Drawing *Agnew £57 15s.*
MARQUESS CURZON OF
KEDLESTON SALE (Christie's)
22nd December

86 View of Paris; view on Seine by Tuileries; beyond, bridge and towers of Notre Dame; figures on quay, etc. $41'' \times 69''$ *Gordon £1,050*

1928 ERNEST I. NATHAN SALE
(Christie's) 20th April

Lot

103 Venetian Nobleman and his family $17'' \times 14\frac{1}{2}''$ *A. Tooth £68 5s.*

LIST OF WORKS SOLD AS BY BONINGTON

Lot

104 A mansion on a lake with figures
Panel $7\frac{1}{4}'' \times 9\frac{3}{4}''$ Moore £22s.
WATSON FOTHERGILL SALE
(Robinson, Fisher & Harding)
5th July

171 Francis I and his favourite sister,
Marguerite of Navarre $30'' \times$
 $25''$ Leggatt £252
ROBERT NESHAM SALE (Christie's)
23rd July

1 View in Venice $11\frac{3}{4}'' \times 17''$
Drawing Vicars £31 10s.

2 The Rialto, Venice, with gondolas
and figures $8'' \times 10\frac{1}{2}''$ Drawing
Vicars £147

3 Piazza of St. Mark's, Venice $10''$
 $\times 8''$ Drawing Thompson
£68 5s.

4 Side Canal, Venice $7'' \times 5\frac{3}{4}''$
Drawing Parker £162 15s.

5 Sea piece with shipping near a
buoy $5'' \times 7''$ Drawing Paw-
sey & Payne £84

53 Old houses in Normandy $15\frac{1}{2}'' \times$
 $11\frac{1}{2}''$ Beecroft £11 11s.
SIR ALGERNON METHUEN
SALE (Christie's) 30th July

1 Beach scene at low tide, with
stranded boats and fisherfolk
 $9'' \times 13''$ Drawing Vicars £21
"BEAULIEU", HIGH BEECH,
EPPING, SALE (Foster)
24th and 25th September

255 Continental buildings and bridge
Drawing Howells £23 2s.
WATSON FOTHERGILL SALE
(Robinson, Fisher & Harding)
25th October

102 Antwerp Cathedral from the Mar-
ket Place, 1824 Saward £5

1929 *A. T. HOLLINGSWORTH SALE*
(Christie's) 19th April

Lot

3 Sunset $5\frac{1}{2}'' \times 7\frac{1}{2}''$ Drawing
Leggatt £75 12s.
WILLIAM BATESON, F.R.S.,
SALE (Sotheby)
23rd and 24th April

257 Studies of Norman peasant women
Black and red chalk $8'' \times 10\frac{1}{4}''$
Coast scene: cottage on L., boats
in foreground Pencil Kirby £9

258 Two figure studies of Norman
fishermen Black, red and white
chalk $7\frac{7}{8}'' \times 10\frac{1}{4}''$ Studies of
Norman peasants $8'' \times 10\frac{1}{4}''$
G. T. Thomson £5 10s.
VICOMTE BERNARD D'HENDE-
COURT SALE (Sotheby)
8th and 10th May

155 Subject for one of Lord Byron's
poems $4'' \times 3''$ Watercolour
Dr. Hudson £5

156 Landscape with figures; and an-
other $7'' \times 11''$ Watercolour
Dr. Borenius £9
MISS L. G. BELL SALE (Christie's)
18th November

3 View in Venice with a man in a
boat $4\frac{3}{4}'' \times 3\frac{1}{2}''$ Bowden £15
15s.

1930 *BARNET LEWIS SALE* (Chris-
tie's) 28th February-3rd March

Lot

2 L'Ile de la Cité, Paris A diligence,
and figures on a road by the
Seine $6\frac{1}{2}'' \times 9\frac{1}{2}''$ Drawing
Permain £189

61 A calm Boats anchored at low tide
off the coast $12\frac{3}{4}'' \times 9\frac{1}{2}''$ Par-
ker £78 15s.
W. H. BEHRENS SALE (Puttick &
Simpson) 30th April

132 Sand dunes, near Boulogne $6'' \times$
 $8''$ Drawing Baird £17 17s.

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Lot		Lot	
137	Figure of a girl wearing Eastern dress 9" x 7½"	28	Street scene in Paris; Henry IV's statue in distance, etc. 5" x 7½" Drawing £12 12s.
138	Sand dunes, near Boulogne Panel 10" x 14½" Church £28 7s. <i>W. T. SAWARD SALE (Puttick & Simpson) 28th May</i>	1932	<i>F. M. DUTTON SALE (Puttick & Simpson) 19th October</i>
17	Coast scene with boats and figures Two 6" x 9" and 6" x 8" Drawings	Lot	134 Venice; the Rialto 14" x 17½" Mitchell £13 13s.
18	Coast scene with houses, boats and figures 9" x 12" View of Antwerp Cathedral from Market Place 11" x 8" Drawings	1933	<i>LADY GORDON CATHCART, Titness Park (Gurr, Johns & Co.) 24th and 28th April</i>
20	Coast scene on the Mediterranean Sketch Panel 9½" x 12½"	Lot	825 The Grand Canal, Venice Panel 7" x 9" and Venetian scene with numerous figures Pair Mitchell £38 17s.
21	Coast scene with figures, fishing boats and houses on a cliff 9½" x 5½" Connor £15 15s.		<i>LT.-COL. E. H. GRIFFITHS SALE (Sotheby) 14th June</i>
22	Coast scene with boats, a horse and figures 15" x 25" Palmer £16 16s.	71	Coast scene at low tide, fisher-women and children seated in foreground 26" x 39" Goodwin £11 <i>MR. JUSTICE McCARDIE SALE (Sotheby) 28th June</i>
23	Coast scene with figures and a dog 19" x 29½" Palmer £58 16s.	8	Como 4½" x 6½" Drawing McLeod £16
24	On the Medway, with Rochester Cathedral in background 10½" x 18½" Palmer £13 13s.	9	A cottage with a barge by the river 6" x 9" Drawing Stair £4 10s.
25	River scene, with figures in a rowing boat and other shipping 12½" x 17" Palmer £13 13s.	10	Coast scene in a bay, with figures and fishing vessels aground Signed 7" x 9" Drawing Stair £10
26	Venice; the Piazza di San Marco, and the Church of Santa Maria della Salute 15" x 24" Connor £33 12s.	11	Quay in a Continental town 6" x 8" Drawing W. H. Thomson £26 <i>FRANK W. KEEN (Christie's) 10th November</i>
4	<i>SIR JABEZ EDWARD JOHNSON-FERGUSON SALE (Christie's) 30th May</i>	54	The Piazza, San Marco, Venice 10" x 8" Drawing D. Thomson £26 5s.
	Low tide with stranded boats and figures 5¾" x 8" Drawing Pawsey & Payne £73 10s.		
	<i>WILMER H. CAY SALE (Puttick & Simpson) 17th December</i>		

LIST OF WORKS SOLD AS BY BONINGTON

1934	THOMAS FRANKLIN BARRATT SALE (Sotheby) 21st February	Lot
<i>Lot</i>		
18	A church at Rouen 24" x 18" Waters £2	trees Illus. 24½" x 30" J. B. Bennet & Sons £1,260
	LT.-COL. C. W. J. UNTHANK SALE (Sotheby) 21st February	33 On the beach; pack-horse with fisherwoman 12¼" x 11¾" Bisgood £126
82	Coast scene at low tide 20" x 30½" D. H. Wallis £10	34 Fécamp; beach at low tide with fisherfolk and stranded boats Panel 8½" x 13¼" Barbizon House £945
	MISS J. ASHTON WHITEHEAD SALE (Sotheby) 13th November	35 Going to Market Panel 8¾" x 14" Fine Art Society £10 10s.
35	Interior of a cathedral Signed with initials 11¾" x 8" Pencil with white Nater £5 5s.	EDWARD STEINKOPFF SALE (Christie's) 24th May
	LADY NORTHCOTE (Christie's) 16th November	4 Shipping in a breeze off pier 6" x 9" Drawing Fine Art Society £39 18s.
9	Fisherfolk on beach 4½" x 8¼" Drawing R. Warner £22 1s.	5 Ploughing 5" x 6½" Drawing Permain £30 9s.
1935	MISS M. FORBES SALE (Christie's) 8th March	J. P. HESELTINE SALE (Sotheby) 27th and 29th May
<i>Lot</i>		3 View at the Ferté, near Salvadore 8½" x 11½" Drawing Gooden & Fox £110
38	Peasants on a road 5½" x 7" Drawing Vicars £25 4s.	290 Street scene in Bologna, and Street scene in Paris Pencil And three others; 5 on 4 mounts Drawings Turner £38
	A. A. ALLEN SALE (Sotheby) 4th April	291 Stage coach passengers 5½" x 7¾" Black chalk Turner £23
16	On the French coast 6½" x 9½" Watercolour MacLeod £18	G. R. WOOD SALE (Sotheby) 27th November
	MAJOR J. A. COATS SALE (Christie's) 12th April	71 A street in Rouen and Fishing boats (two) Watercolour Passed
1	Bay scene with stranded boats and fisherfolk 7½" x 10½" Drawing G. D. Thomson £94 10s.	MAJOR ARTHUR LEES EVANS SALE (Christie's) 6th December
2	French fishing boats off the coast 9½" x 6¾" Drawing G. D. Thomson £73 10s.	3 Street in Verona 6" x 4½" Adam Bros. £8 18s. 6d.
3	The Tomb of the Scaligers 7½" x 5½" Drawing P. M. Turner £65 2s.	JOHN DUNN SALE (Christie's) 16th December
32	The Timber Waggon; laden waggon near ford by clump of	3 The Doge's Palace, Venice 8" x 10½" Drawing Strolin £8 8s.

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1936	<i>EARL OF WARWICK SALE</i> (Sotheby) 17th June	<i>Lot</i>	<i>P. ADAM SALE</i> (Christie's) 12th February
<i>Lot</i>			
116	Coast scene at low tide with fishing smacks $5\frac{1}{2}'' \times 7''$ Drawing <i>Spink £16</i>	<i>17</i>	Street scene with figures $9\frac{1}{2}'' \times 6\frac{1}{2}''$ <i>Morrell £11s.</i>
	<i>SIR CUTHBERT QUILTER, Bart., SALE</i> (Christie's) 26th June		<i>LEWIS LLOYD SALE</i> (Christie's) 30th April
13	Dutch fishing boats off Dunkirk $22\frac{1}{4}'' \times 33\frac{1}{4}''$ <i>Knoedler £105</i>	<i>72</i>	View on the coast of Normandy; with boats and fisherfolk $21'' \times 34''$ <i>Mrs. Moore £21</i>
	<i>HENRY OPPENHEIMER SALE</i> (Christie's) 20th-22nd July		<i>MAJOR RAILLI SALE</i> (Sotheby) 15th December
129	Verona $10'' \times 6\frac{3}{4}''$ Pencil <i>Fine Art Society £7 7s.</i>	<i>17</i>	Coast scene at low tide with figures of children $17'' \times 26''$ <i>Buhler £155</i>
	<i>G. H. WELDON SALE</i> (Sotheby) 11th November		
37	Church of St. Ambrogio, Milan $7'' \times 7\frac{1}{2}''$ <i>Palser £28</i>	<i>1938</i>	<i>CAPT. F. C. F. PARKER SALE</i> (Christie's) 4th March
	<i>KATHLEEN, COUNTESS OF DROGEDA SALE</i> (Christie's) 27th November	<i>Lot</i>	
26	A gas balloon passing over a town $13\frac{1}{2}'' \times 11\frac{1}{2}''$ <i>Chance £16 16s.</i>	<i>14</i>	View of the Grand Canal, Venice $8\frac{3}{4}'' \times 13\frac{1}{4}''$ <i>Tooth £199 10s.</i>
	<i>W. H. BARRATT SALE</i> (Capes Dunn, Manchester) 27th January	<i>15</i>	A Swiss peasant girl Study $9\frac{1}{2}'' \times 7''$ <i>E. C. Norris £50 8s.</i>
—	Moorland scene $4'' \times 6\frac{3}{4}''$ Water-colour <i>Walker £46 4s.</i>	<i>63</i>	<i>HOLBROOK GASKELL SALE</i> (Christie's) 25th March
			The Royal Library, Venice; and View of the Doge's Palace Pair Panels $8'' \times 12\frac{1}{2}''$ <i>Permain £26 5s.</i>

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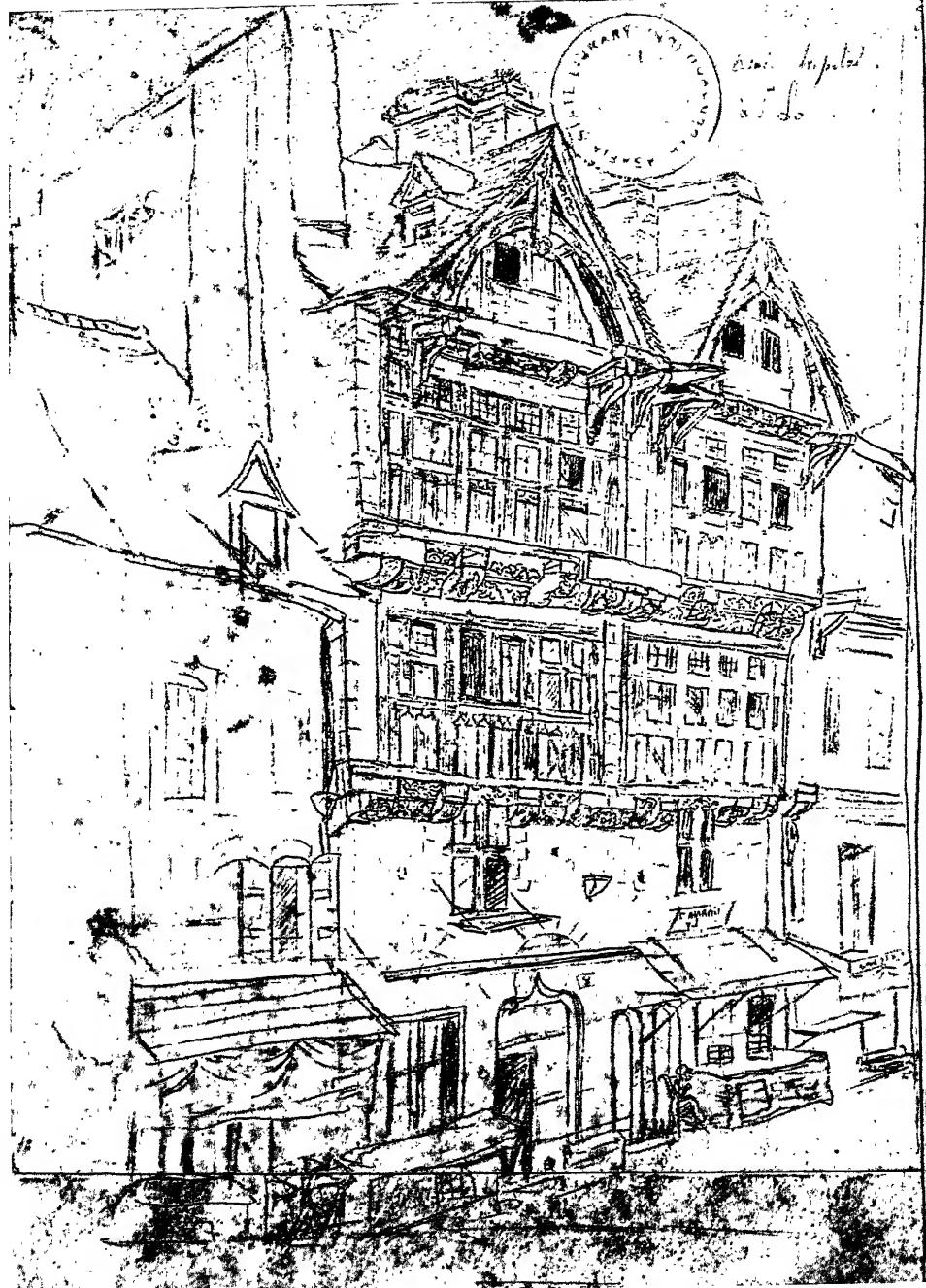
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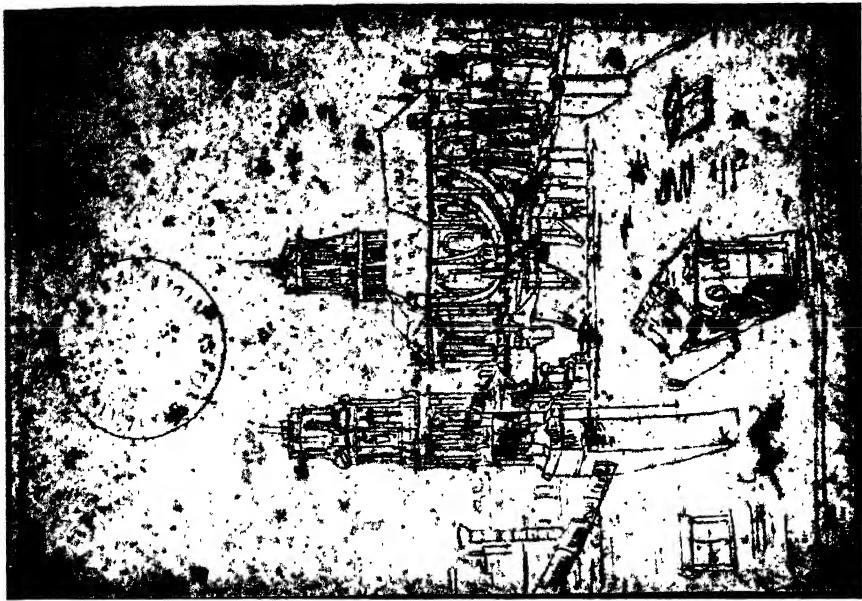
Louvre

$9\frac{5}{8} \times 7\frac{1}{8}$ 24 x 11



Mr Atherton Curtis

9×6½ 22·8×15·8



M. Pierre Maurois 9½ x 5¾ 23.2 x 14.5
Paris with St Sulpice



M. Pierre Maurois 13¼ x 6¾ 33.5 x 15.5
Cadet of St Cyr



10½ x 8 26 x 20·4

A Head of a Woman
Tête de Femme

1820



10½ x 8 26 x 20·4

A Student
L'Étudiant

1820

: de Besançon

10½ x 8 26 x 20·4

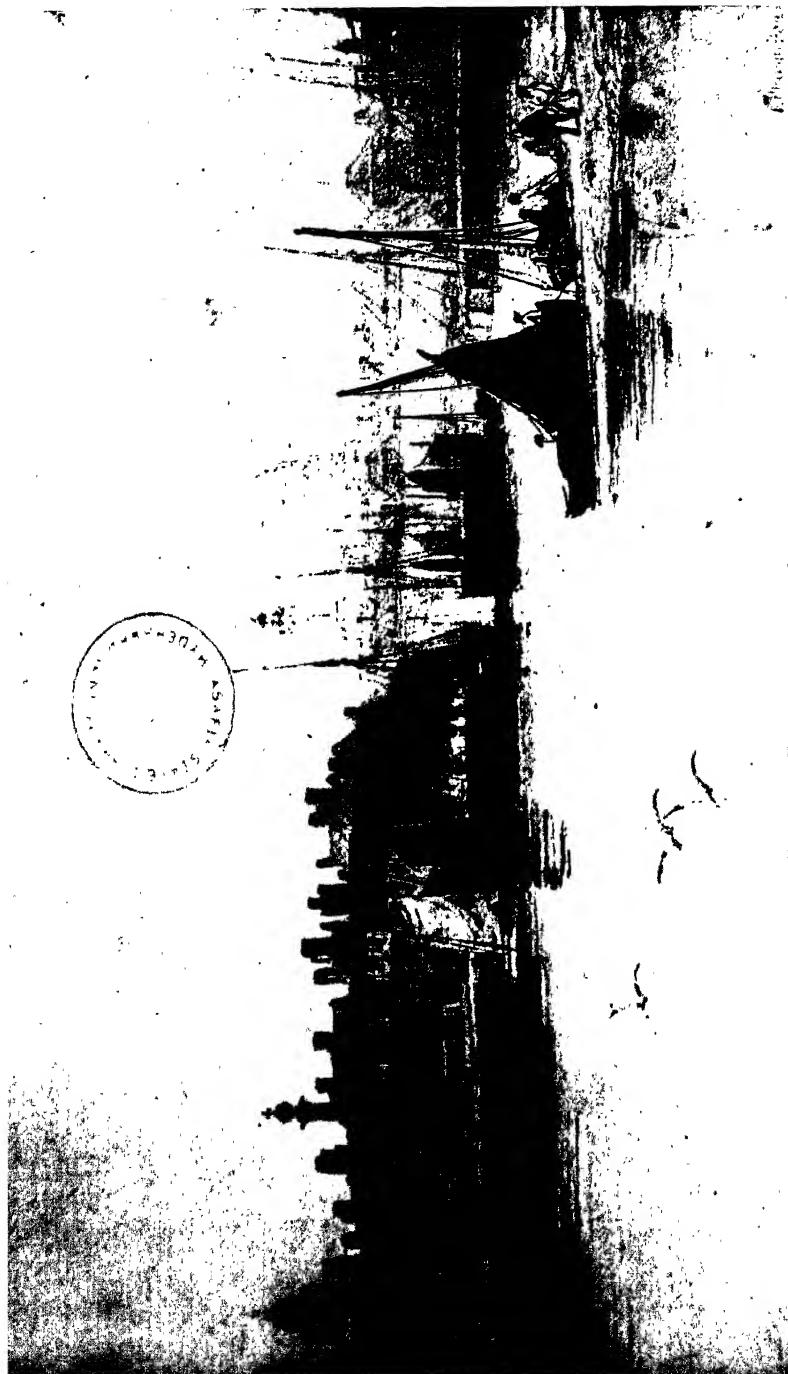
Musée de Besançon



Musée de Besançon

$7\frac{1}{2} \times 5\frac{5}{8}$ 18.5 x 14

Boys with a Donkey



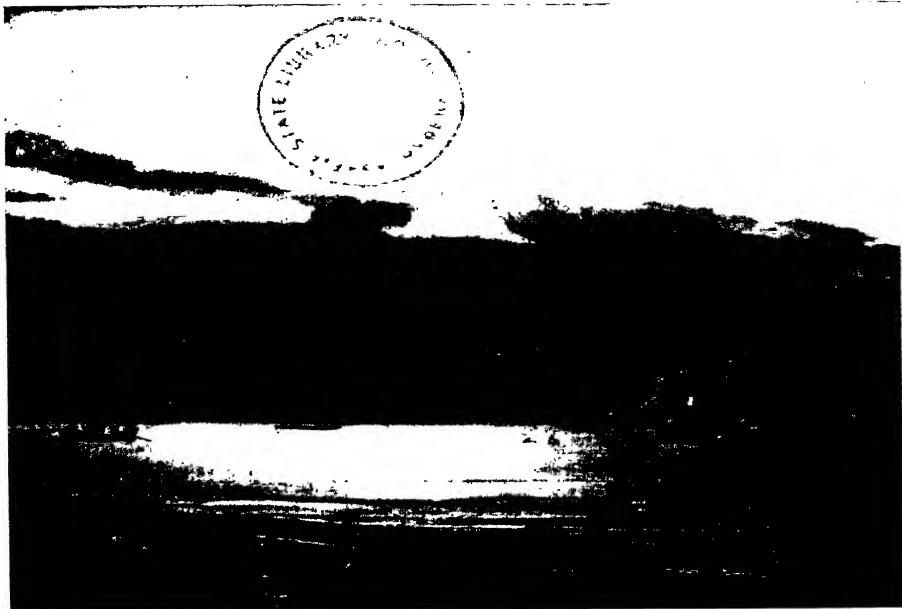
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7 $\frac{1}{8}$ x 11 19.3 x 27.8

View of Calais Harbour

Calais : le Port

1819

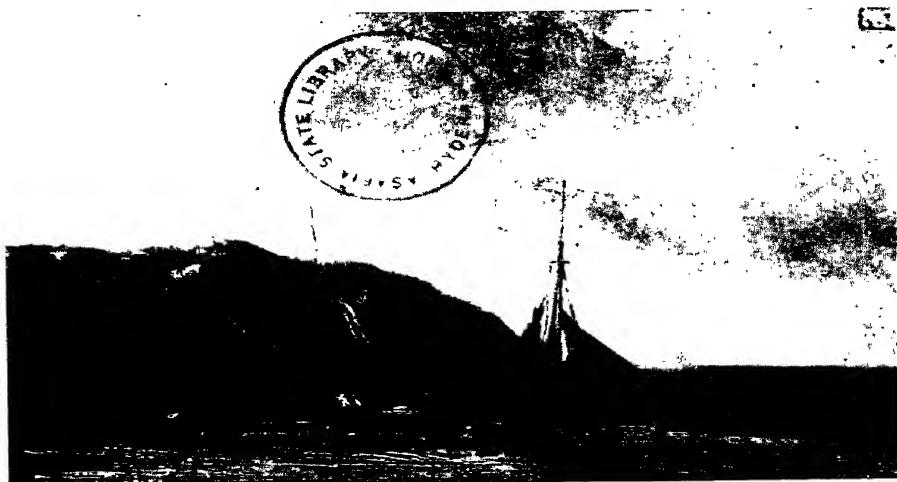


Musée Magnin, Dijon

$8\frac{3}{4} \times 10\frac{3}{4}$ 22.2 × 27.3

Sea Piece : Departing Storm
Après l'Orage : mer calme

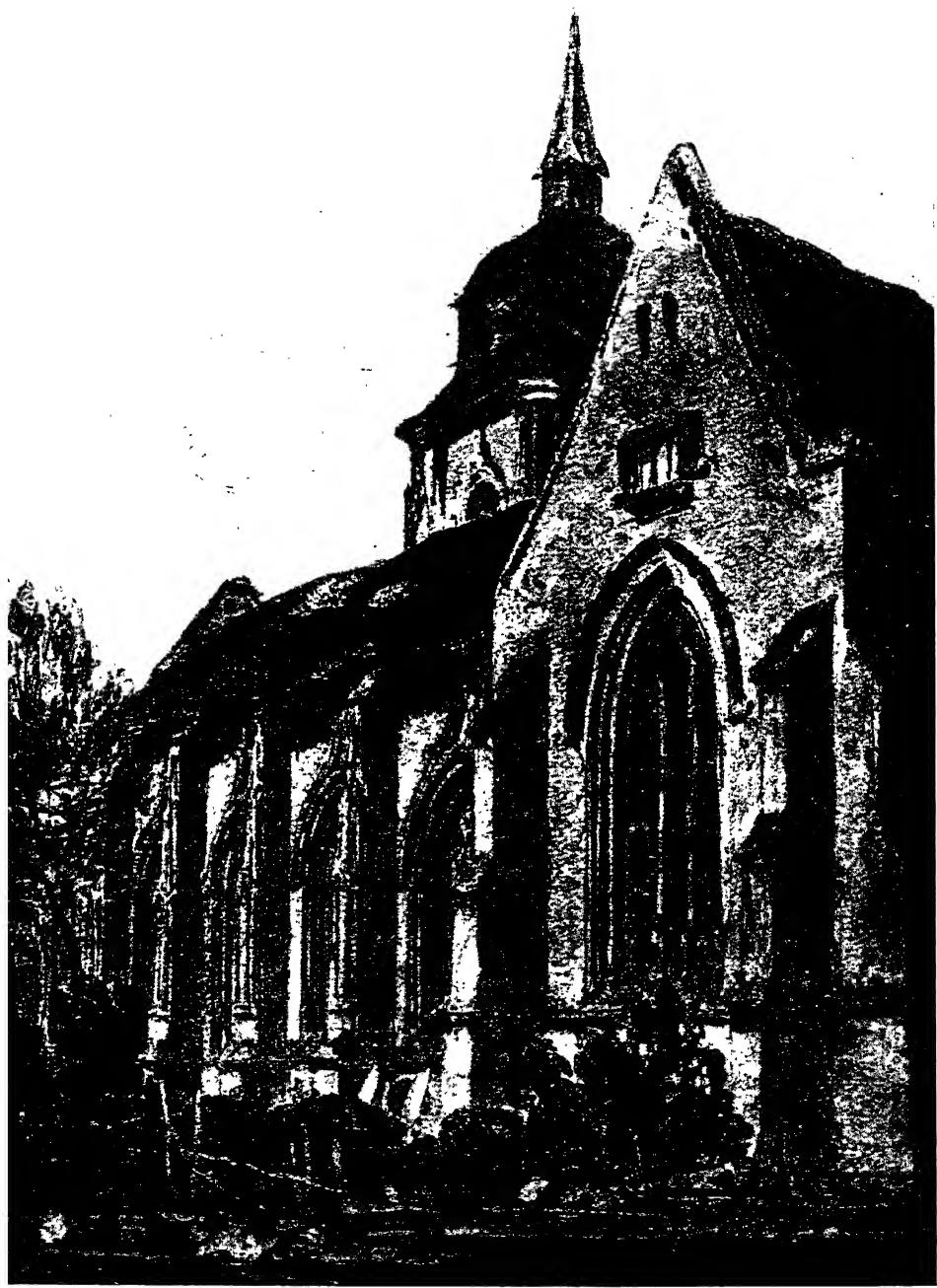
1819



Musée de Besançon

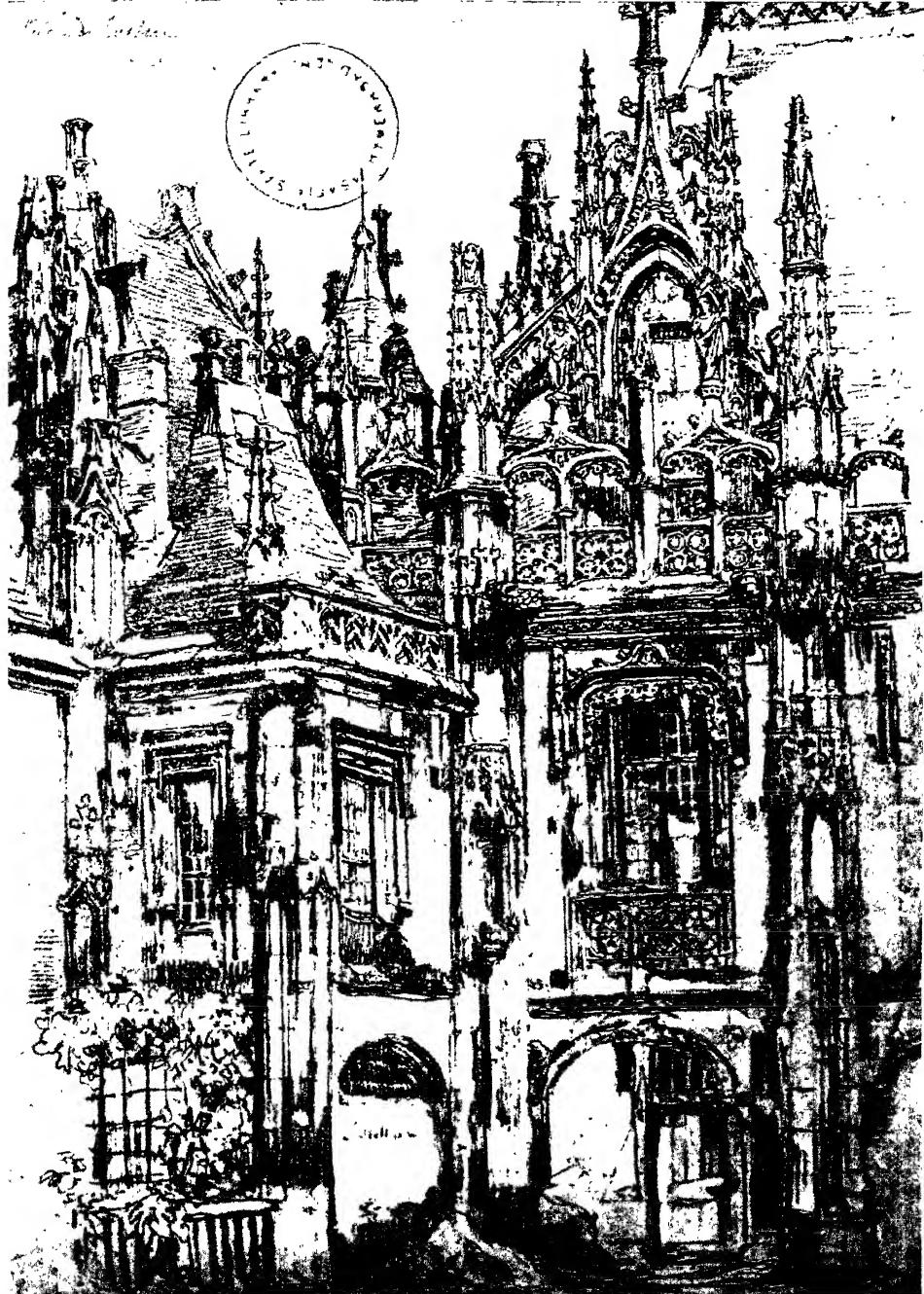
$8\frac{1}{2} \times 12\frac{1}{2}$ 20.8 × 31.7

Seascape



Victoria and Albert Museum

9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ 25 x 17.3



The Marquess of Lansdowne

$16\frac{1}{2} \times 11\frac{1}{2}$ 41.2 x 28.3



Duchess of Lansdowne

13 $\frac{1}{4}$ x 10 $\frac{1}{2}$ 33.8 x 26.7



Mr P. M. Turner

5 $\frac{7}{8}$ x 11 14.8 x 27.8

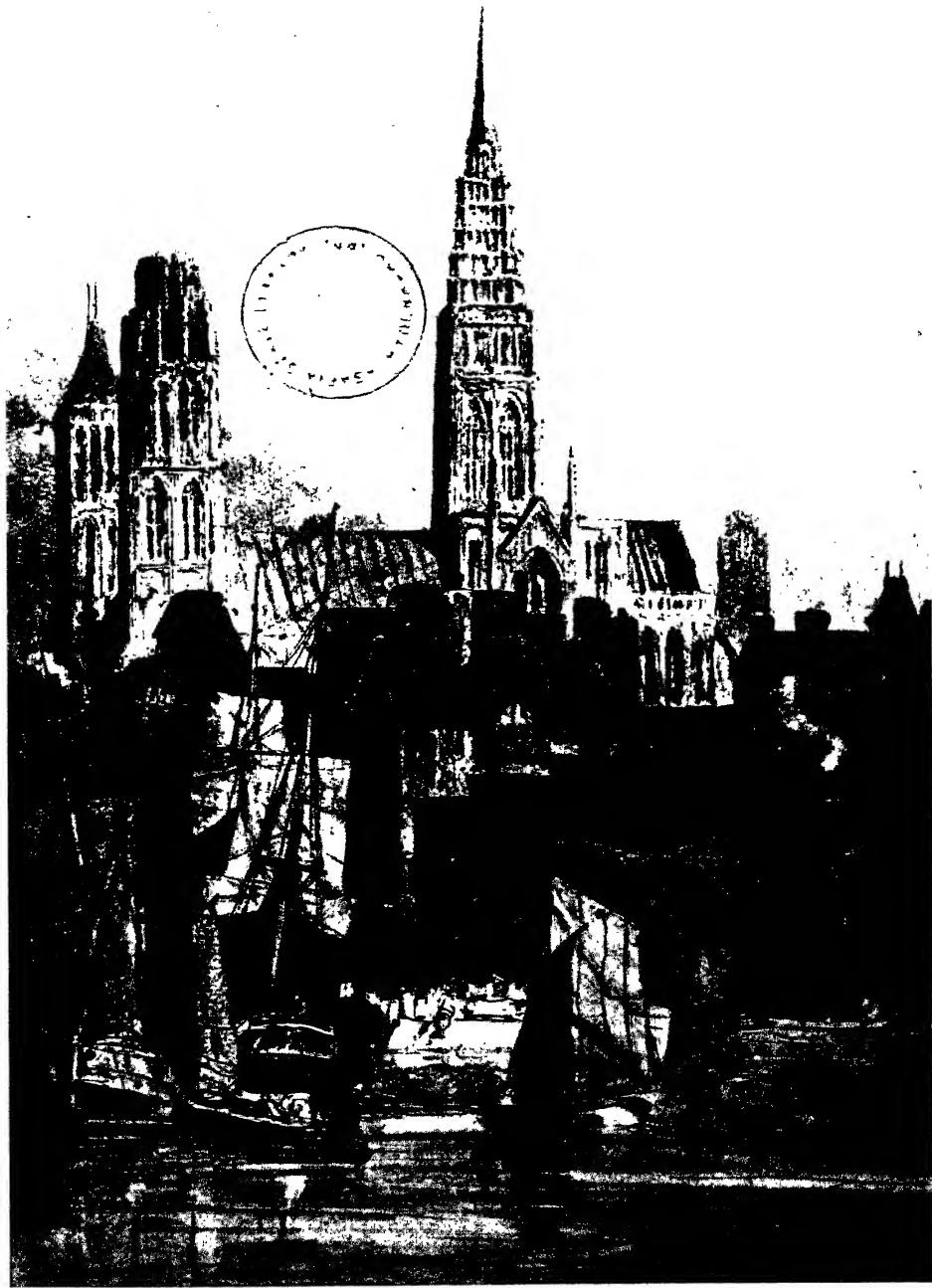
Notre Dame and the Pont St Michel

Notre Dame et le Pont St Michel

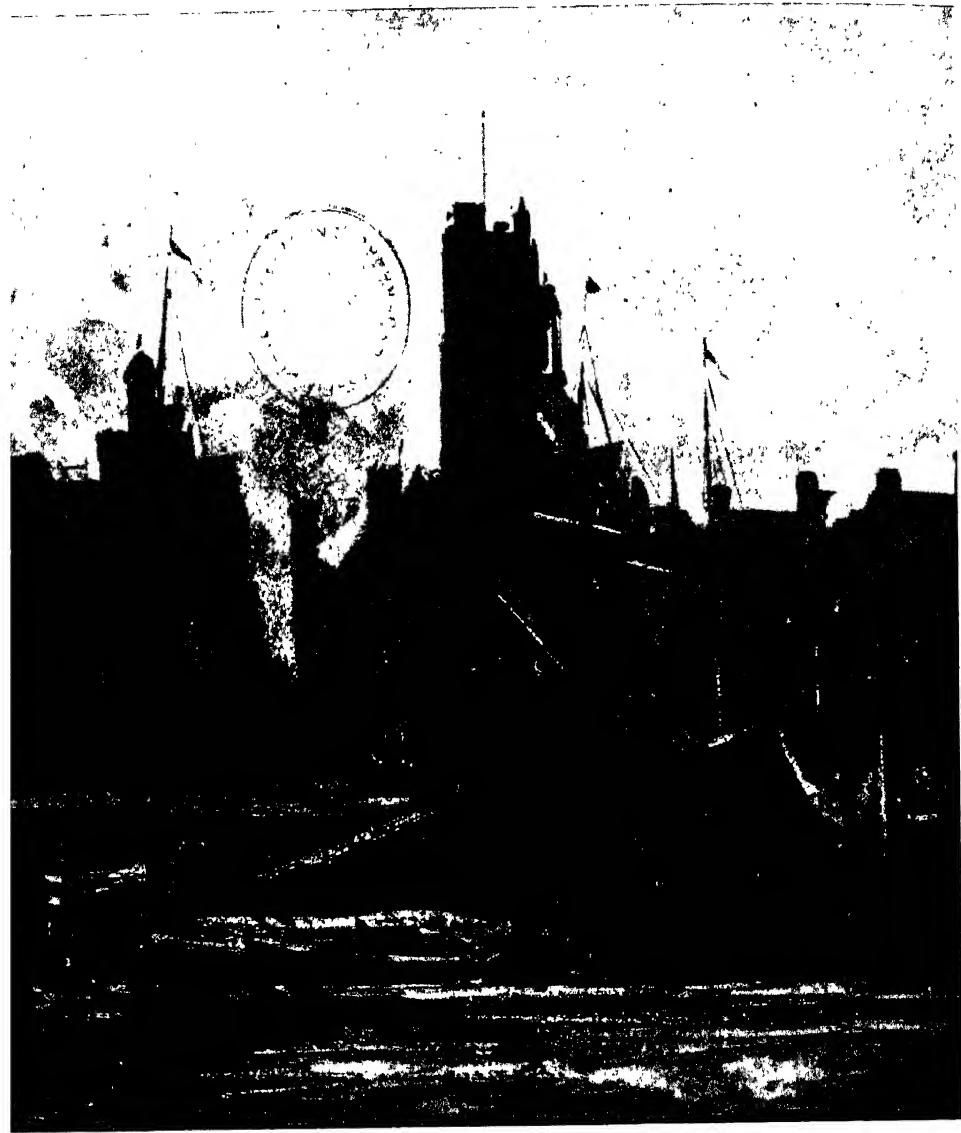
1820



collection



British Museum

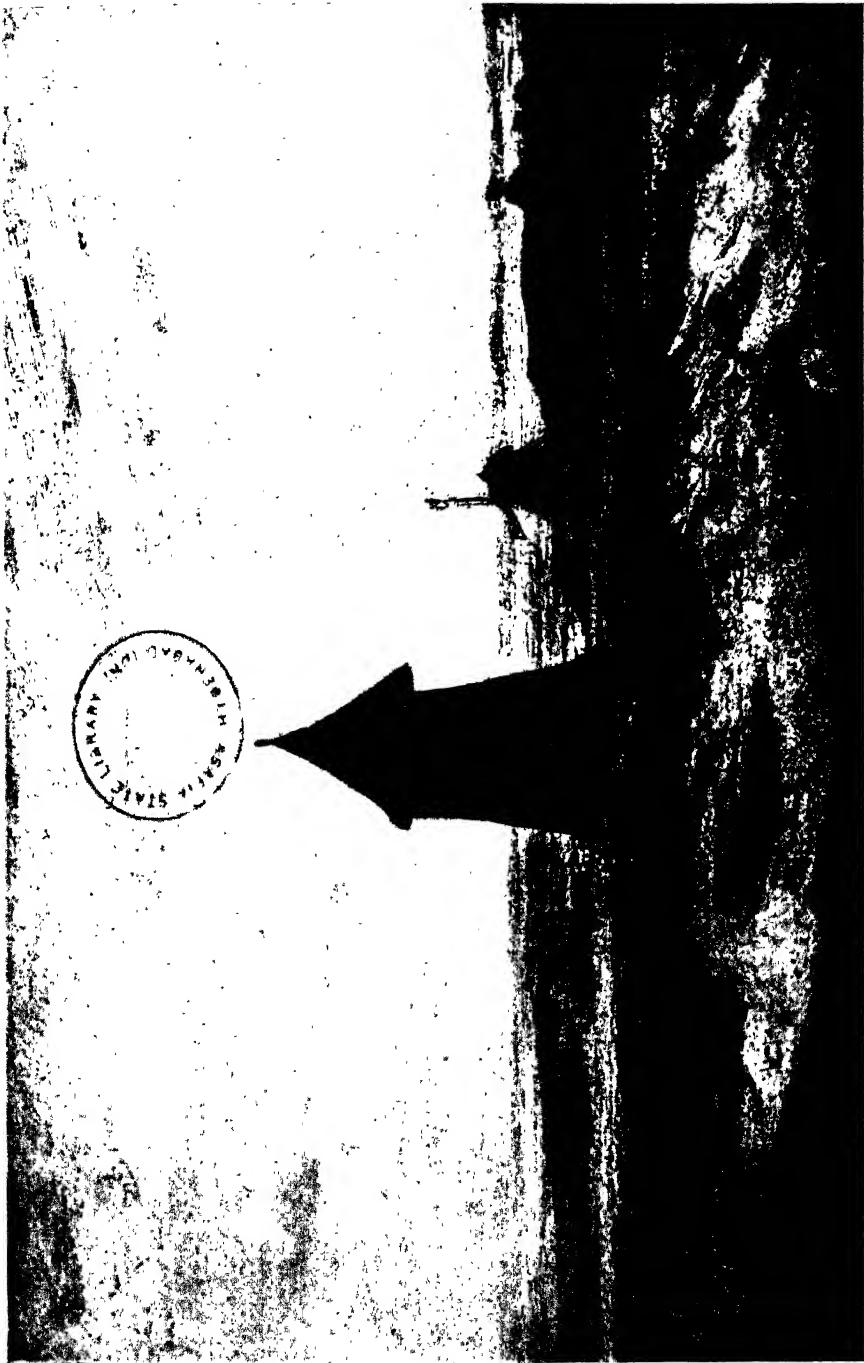


J. Turner

6 $\frac{1}{2}$ x 7 15.5 x 17.7

A Port (Dieppe?)
Un Port (Dieppe?)

1820-21



M. Maurice Gobin

Two Windmills on the Dunes

8 $\frac{1}{4}$ x 11 $\frac{3}{8}$ 21 x 29

$10\frac{5}{8} \times 14\frac{3}{4}$ 27 x 37.5

M. Maurice Gobin

La Bouille
La Bouille

1822





Wallace Collection

13½ × 9½ 34 × 24

$12\frac{1}{2} \times 16$ $32 \times 40\cdot6$

Mr P. M. Turner

Interior of Senlis Cathedral
L'Intérieur de la Cathédrale, Senlis

1822



1822



M. Maurice Gobin

12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ 32 x

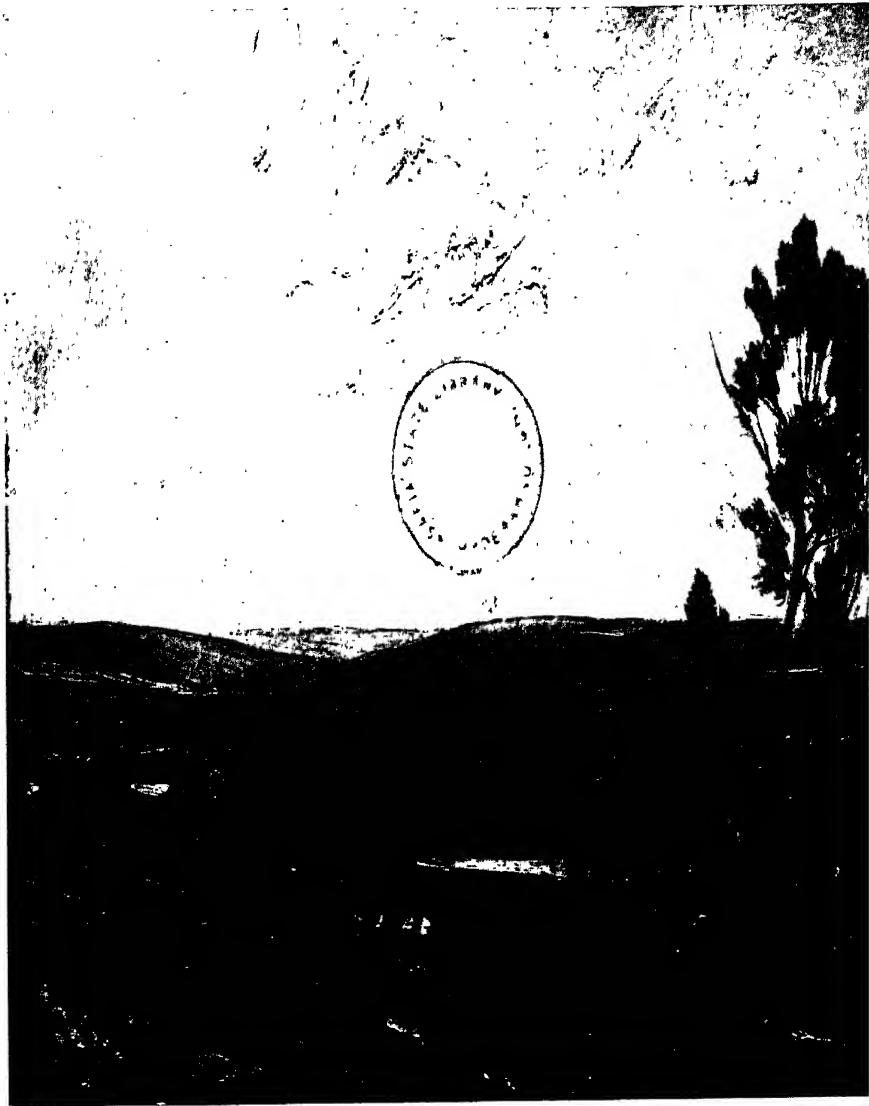


The Hon. Mrs David Bowes Lyon

11 $\frac{1}{8}$ x 15 $\frac{1}{8}$ 28.9 x 39

Marly
Marly

1823



1823

The Heirs of the late M. N. de Lajudie

$8\frac{1}{2} \times 10\frac{1}{2}$ 21¹

Mantes

Mantes

1823



P. M. Turner

7½ x 11 8·4 x 27·8

Rogny sur Seine
Rogny sur Seine

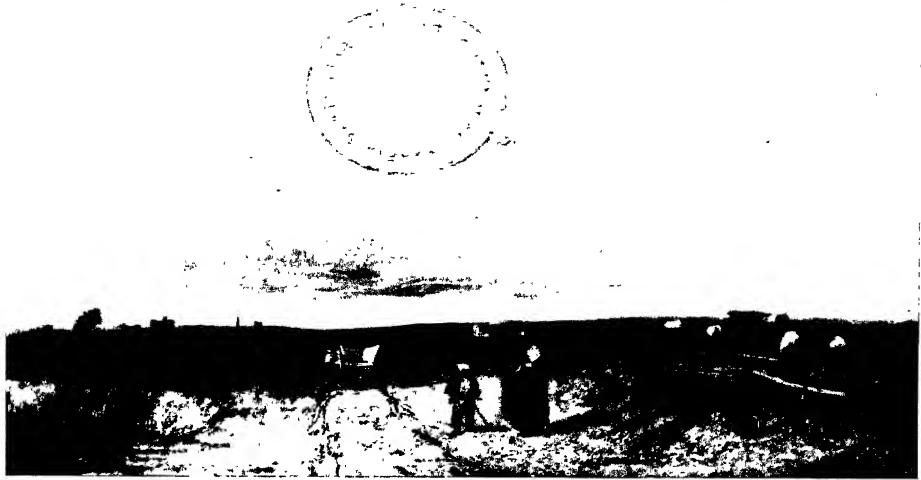
1823



City Art Gallery, Nottingham

23½ x 19 60-

Abbey of St Bertin, St Omer



National Gallery

$12\frac{3}{4} \times 17\frac{3}{4}$ 32 x 45

Heath Scene, Normandy
Une Hêtre, Normandie

1823

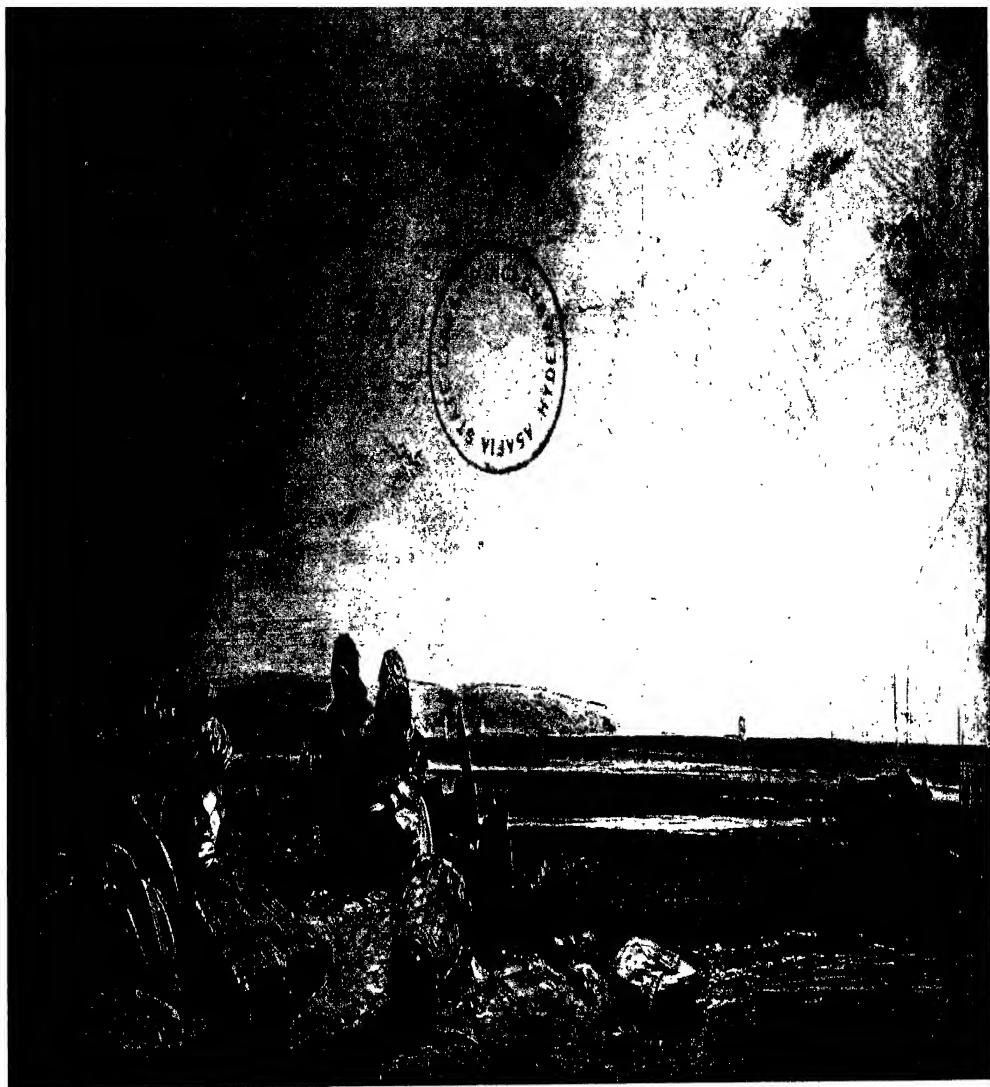




Mr P. M. Turner

12 x 15³/₄ 30·5 x 40

Le Pays de Caux

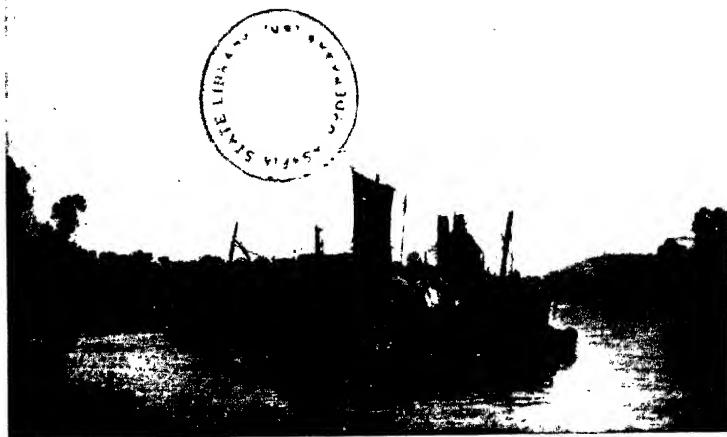


Mr Andrew T. Reid

$9\frac{1}{4} \times 12\frac{5}{8}$ 23.5 x 32.2

Coast near Dieppe

Les Côtes près de Dieppe



Wallace Collection

$11\frac{7}{8} \times 17\frac{3}{8}$ 30 x 44

The Seine near Mantes

La Seine près de Mantes

1824



Mr P. M. Turner

$11\frac{1}{2} \times 15\frac{1}{2}$ 28.2 x 38.7



Musée des Beaux Arts, Epinal

$8\frac{3}{4} \times 6\frac{3}{4}$ $22 \cdot 2 \times 17 \cdot 1$

Portrait of a Young Man
Portrait de Jeune Homme



Louvre

30 x 2⁷₁₆

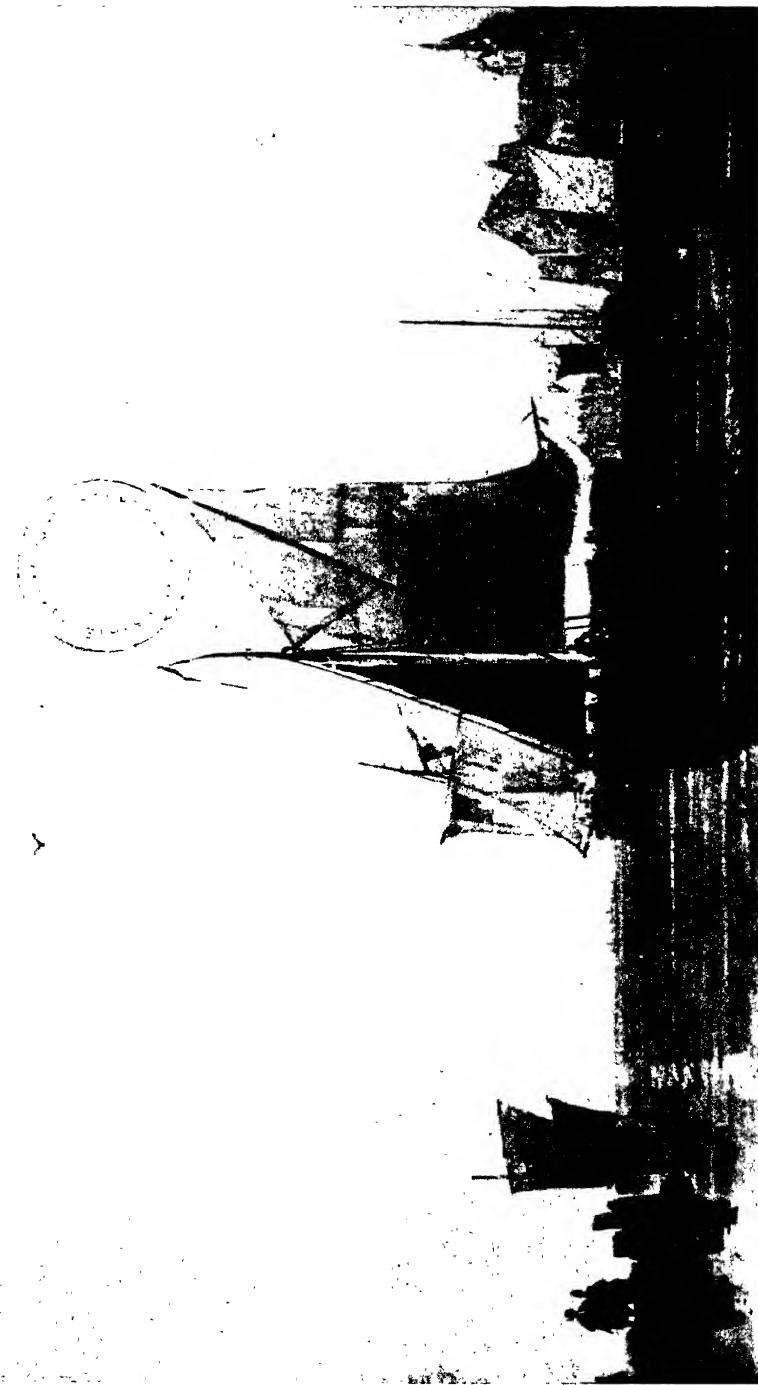
The Old Governess
La Vieille Gouvernante

Wallace Collection

6 $\frac{3}{4}$ x 10 $\frac{1}{2}$ 16 x 26

Fishing Boats : Dead Calm
Bateaux de Pêche : mer calme

1823





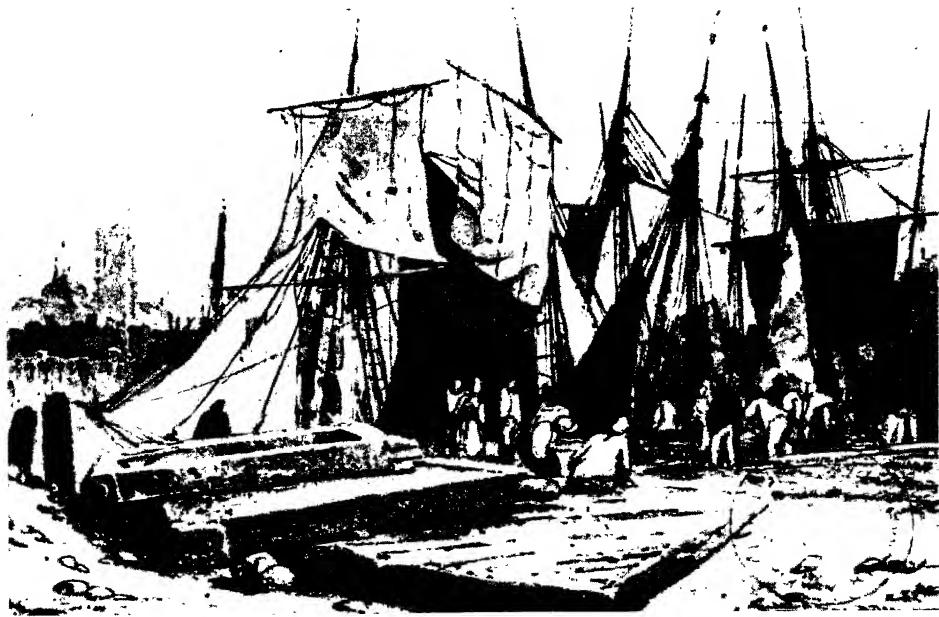
The Marquess of Lansdowne

$2 \times 3\frac{1}{2}$ $5 \times 8\cdot 4$

Studies of Girls

Études de Fillettes

1823



Mr P. M. Turner

$5\frac{1}{2} \times 7\frac{3}{8}$ $14 \times 19\cdot 3$

Boats and Fisherfolk on the Shore

Bateaux et Pêcheurs

1823-4



Mr Atherton Curtis

14½ × 9 35·8 × 22·7

St Sauveur, Caen

St Sauveur, Caen

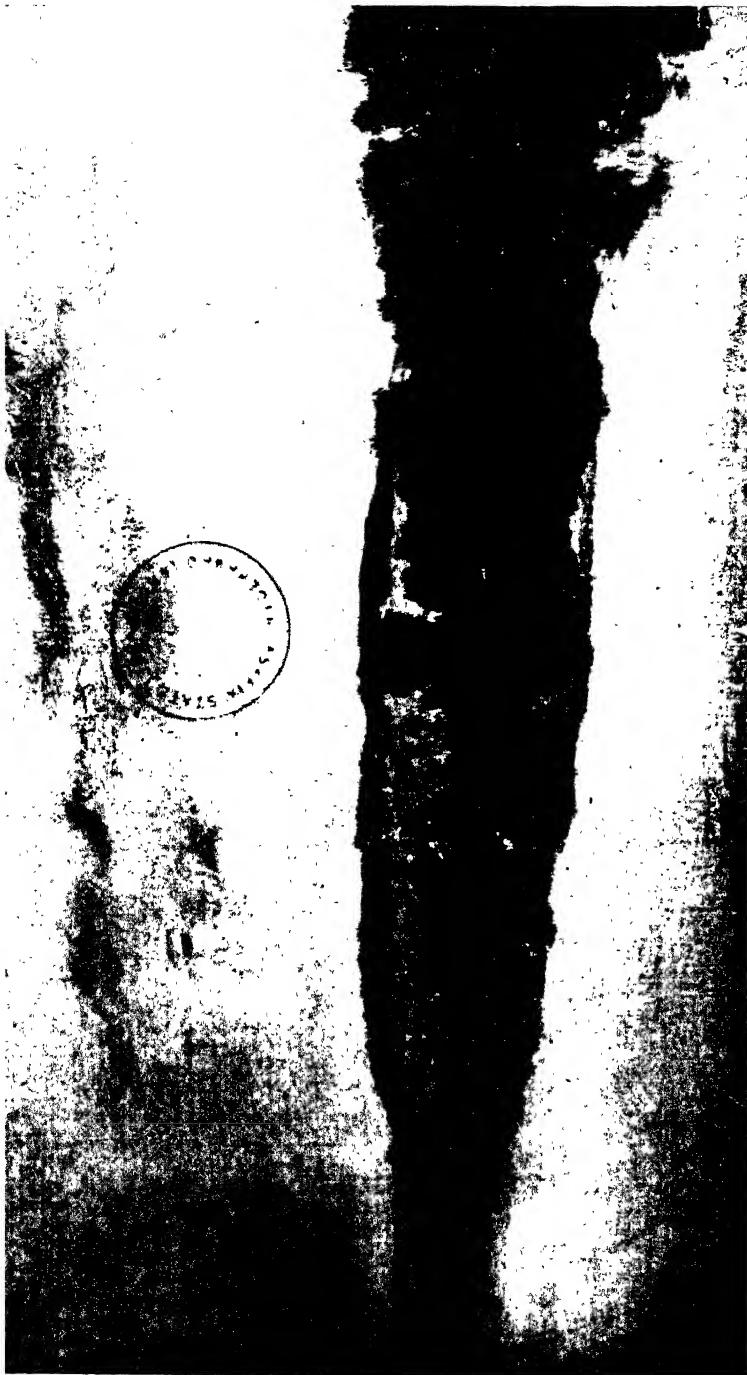
101 x 151 26 x 39 5

Sandy Road by the Seine

Chemin Sablonneux, bords de la Seine

M. Maurice Gobin





M. Maurice Gobin

$10\frac{5}{8} \times 18\frac{1}{2}$ 27 x 47

By the Seine
Bords de la Seine

1823-4



17³/₄ × 15 · 45 × 38

Normandy Coast
Côtes Normandes

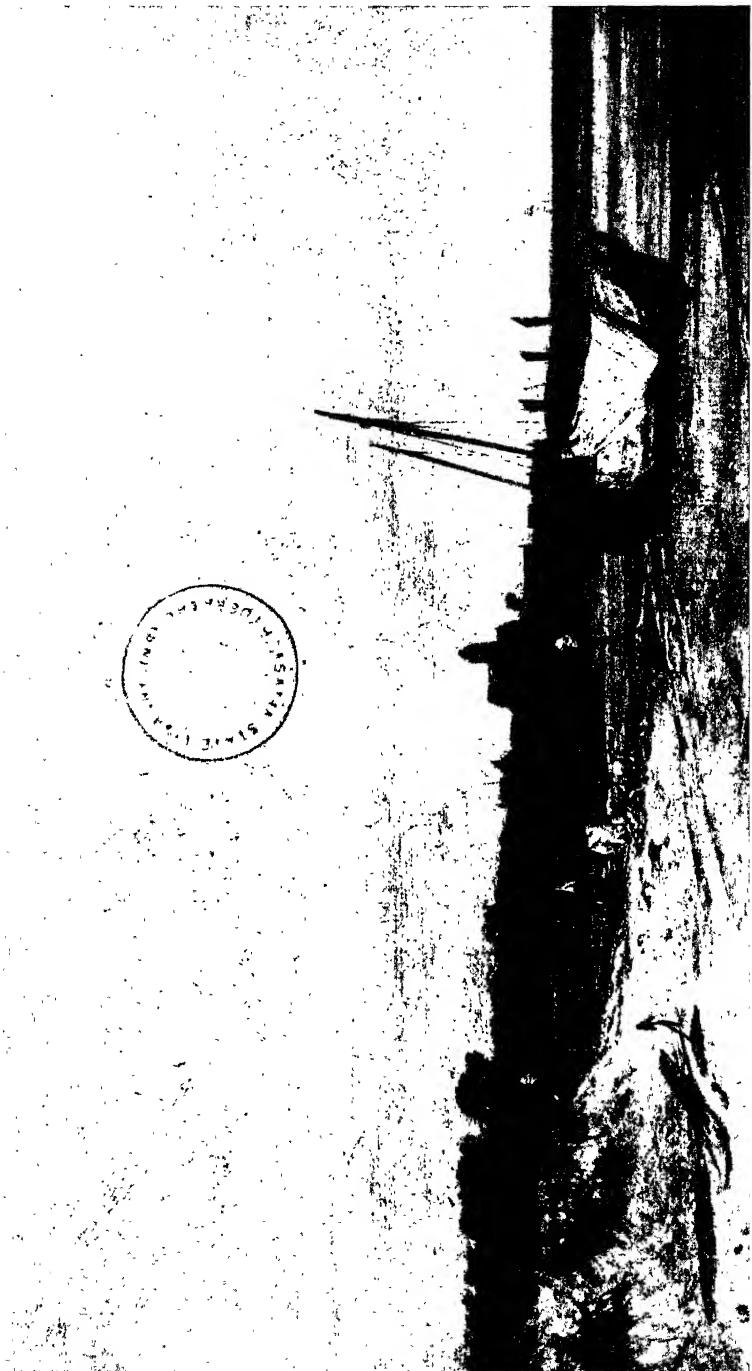
1823-4



17³/₄ × 15 · 45 × 38

Normandy Coast
Côtes Normandes

1823-4



Mlle F. de Catheu

$10\frac{1}{4} \times 17\frac{1}{2}$ 26 $\times 44\cdot 5$

Coast Scene, Normandy
Côtes Normandes

1824

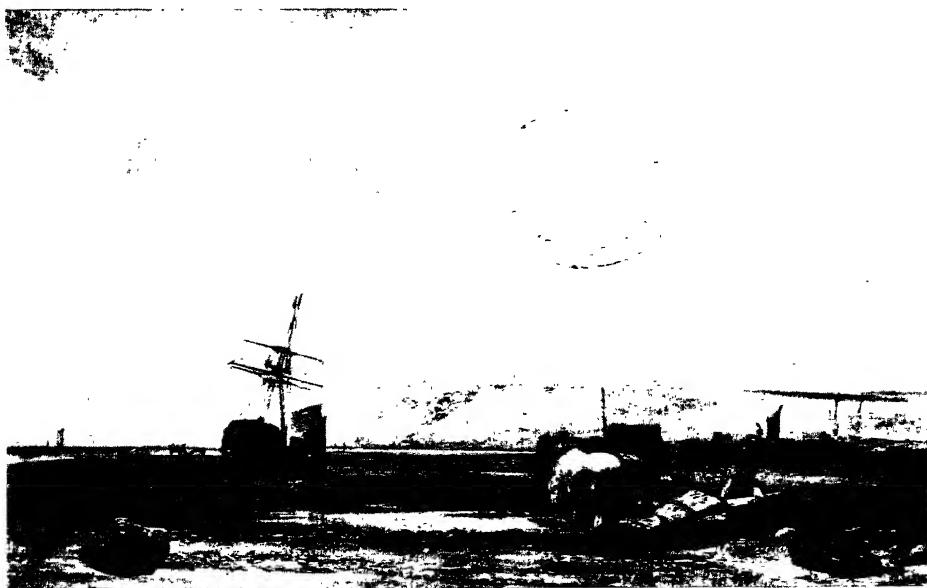


M. P. Gosselin

$8\frac{1}{2} \times 9$ 21.8×23

Pays de Caux : Sunset
Pays de Caux : soleil couchant

1823-4



Wallace Collection

$13\frac{1}{4} \times 19\frac{1}{4}$ 35×49

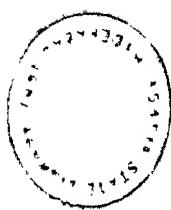
Coast Scene, Picardy
Côtes Picardes

15 × 20⁴ 38 × 52 · 6

Mantes on the Seine
Mantes sur Seine

1804

Metropolitan Museum of Art, New York



1823-4



Mr P. M. Turner

108 - 17¹ - 26 - 45

Boats and Fisherfolk
Bateaux et Pêcheurs

1823-4

$14\frac{1}{2} \times 20\frac{3}{8}$ 36.4 × 51.6

Coast Scene
Côtes Françaises

Mr C. E. Russell



1824.

1824.



Mr P. M. Turner

132 191 313 49

Stormy Sea



enri Marillier

$10\frac{3}{8} \times 8\frac{1}{8}$ 26.3 × 20.6

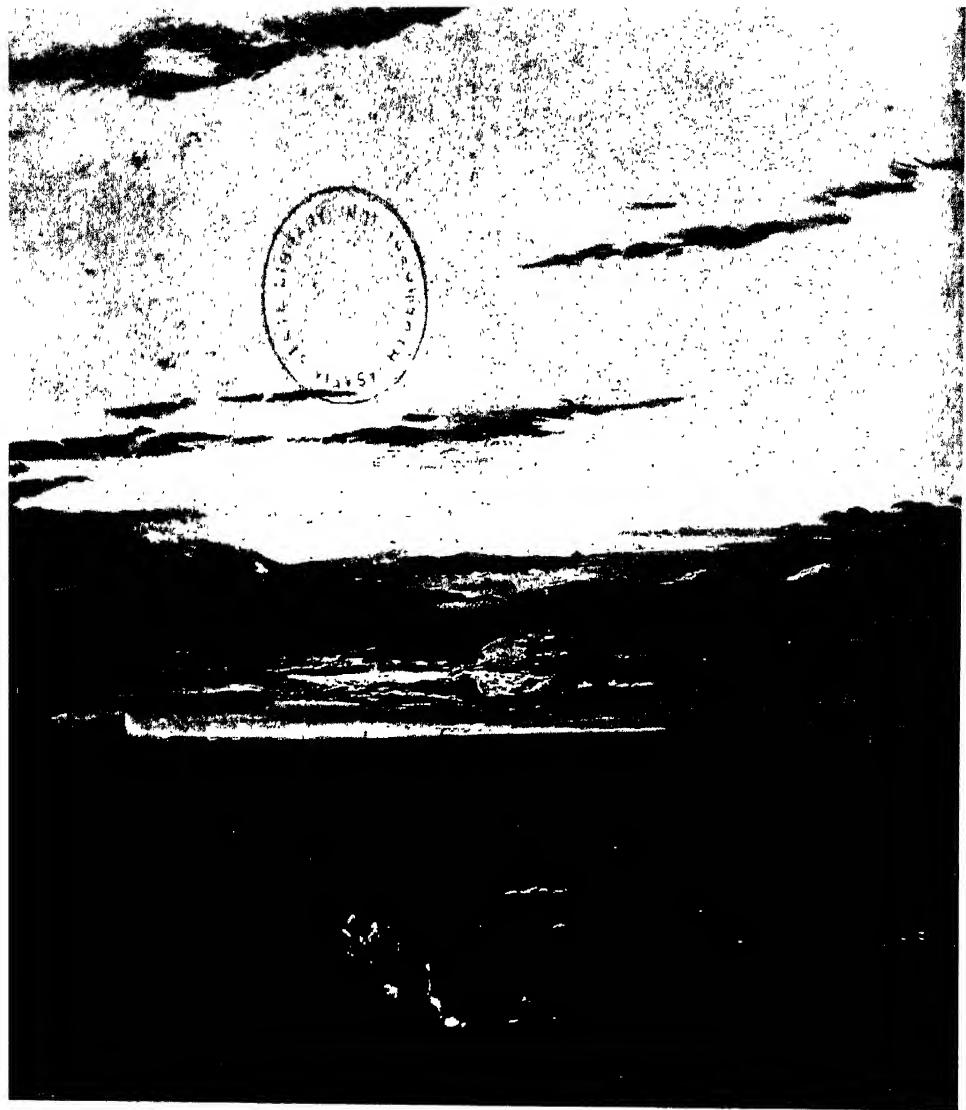
Interior of a Gothic Church
Intérieur d'une Église Gothique



Mr P. M. Turner

Sea Coast : the Dunes

118 > 178 30 > 44.7



J. Turner

$9\frac{5}{8} \times 11\frac{1}{2}$ 24.5 x 29.2

Sunset at Sea

Marine : soleil couchant

1824



M. Patrice Hennessy

Artists' Feast

7 x 9 17.6 x 23



Mr P. M. Turner
 $21 \times 16\frac{1}{2}$ $53\cdot4 \times 41$

A Chinaman
Le Chinois

1825



Mr P. M. Turner
 39×25 $76\cdot2 \times 37\cdot3$

Portrait of a Man
Portrait d'Homme

1824



M. Maurice Gobin

$8\frac{1}{4} \times 11\frac{1}{2}$ 20.8 x 28.5

Sunset : Stormy Sea

Coucher de Soleil : Orageux sur la Mer

1824



M. P. Gosselin

$10\frac{3}{4} \times 14\frac{5}{8}$ 27.3 x 37.3

Study of Waves

Étude de Vagues

1824



$6\frac{1}{2} \times 4\frac{7}{8}$ 16.5 x 12.5

M. Henri Marillier
Street in Abbeville
Une Rue à Abbeville

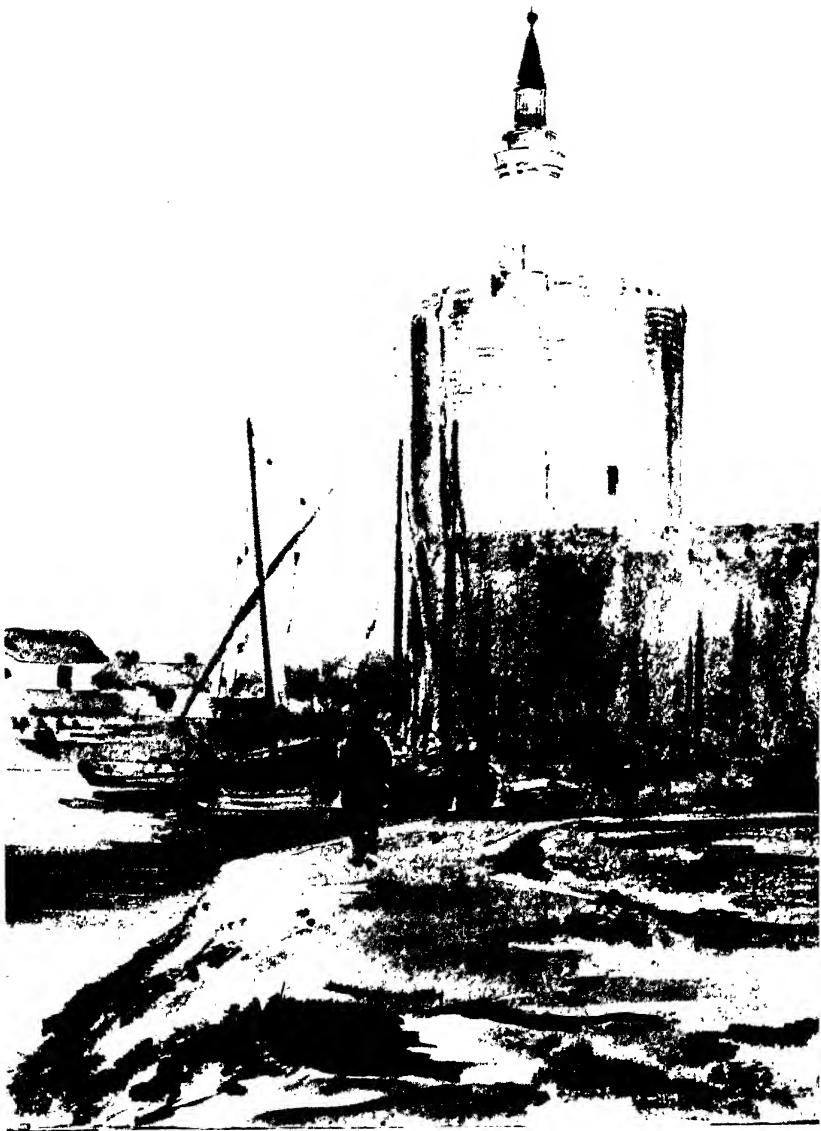
1823



$7\frac{1}{8} \times 5\frac{1}{4}$ 18 x 13.4

M. Maurice Gobin
Chancel of a Gothic Church
Chœur d'une Eglise Gothique

1824



Mr Atherton Curtis

9 $\frac{3}{4}$ x 7 24.7 x 17

The Lighthouse, Dunkirk
Le Phare, Dunquerque

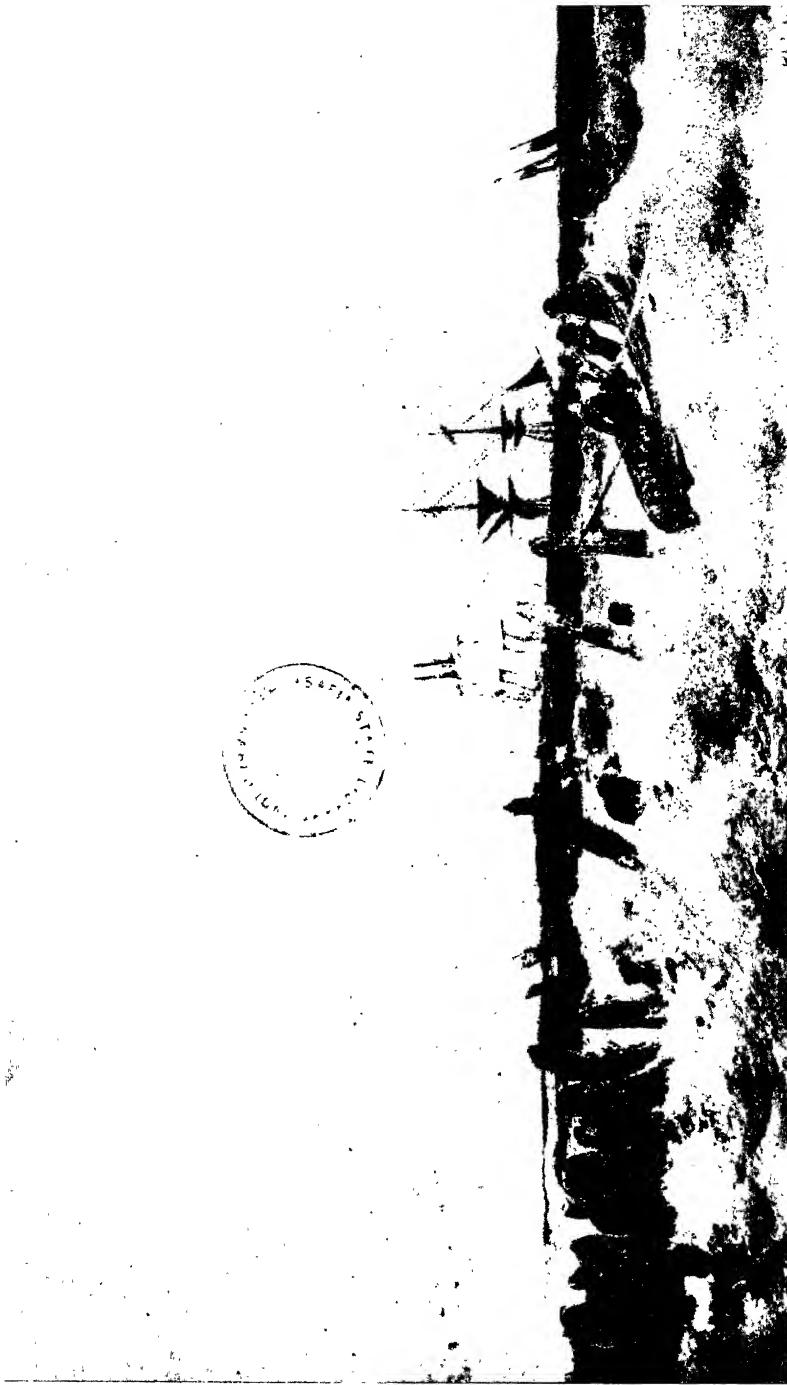
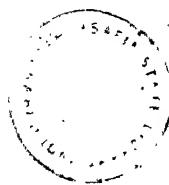
$5\frac{3}{4} \times 8\frac{3}{4}$ 14.6×22.2

Shipping off Dunkirk

Vaisseaux au large de Dunkerque

1821

Mr Atherton Curtis





British Museum

$7\frac{7}{8} \times 10\frac{3}{4}$ 20 × 27·3

Studies of French Fisherfolk

Pêcheurs français

1824



The Earl of Sandwich

$7\frac{3}{4} \times 10\frac{1}{8}$ 19·7 × 25·7

Breton Fisherfolk

Pêcheurs bretons

1825



h Museum

$5\frac{3}{4} \times 5\frac{3}{4}$ 14.5 × 14.5

Three Norman Peasant Girls

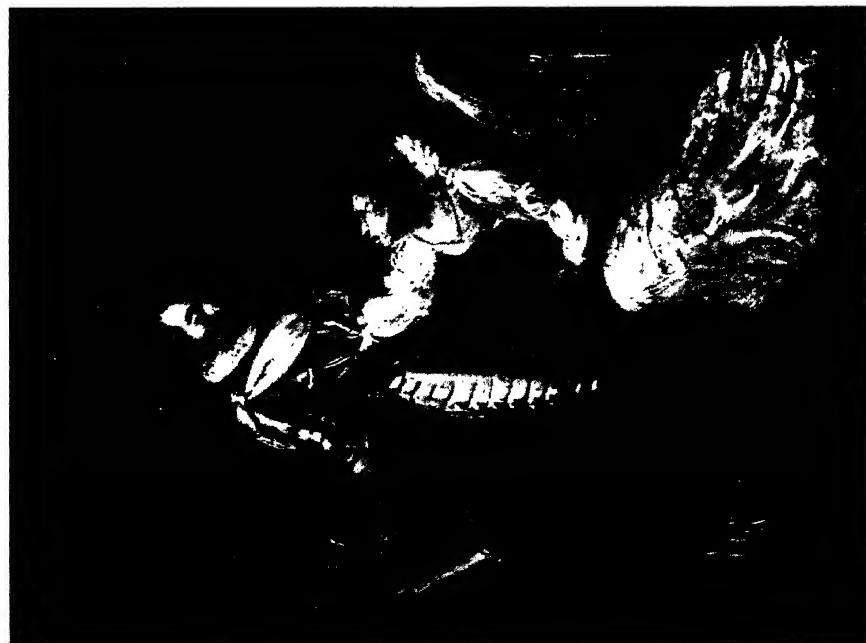
Trois Paysannes normandes

1824



M. Maurice Gobin 9 $\frac{3}{4}$ x 7 $\frac{1}{2}$ 25 x 19

Henri IV and Gabrielle d'Estrées



M. Maurice Gobin 15 $\frac{1}{2}$ x 15 $\frac{1}{2}$ 39 x 39 $\frac{1}{2}$

Don Quixote in his Study

M. Maurice Gobin

$6\frac{1}{4} \times 8\frac{3}{4}$ 15.8 \times 22.3

The Bride at Prayer
L'Épouse agenouillée

1824-5





Mr P. M. Turner

14 x 10 35.5 x 25

A Vase of Flowers
Un Vase de Fleurs



Marquess of Lansdowne

17 $\frac{3}{4}$ x 21 $\frac{1}{2}$ 45 x 54.5

Coast Scene

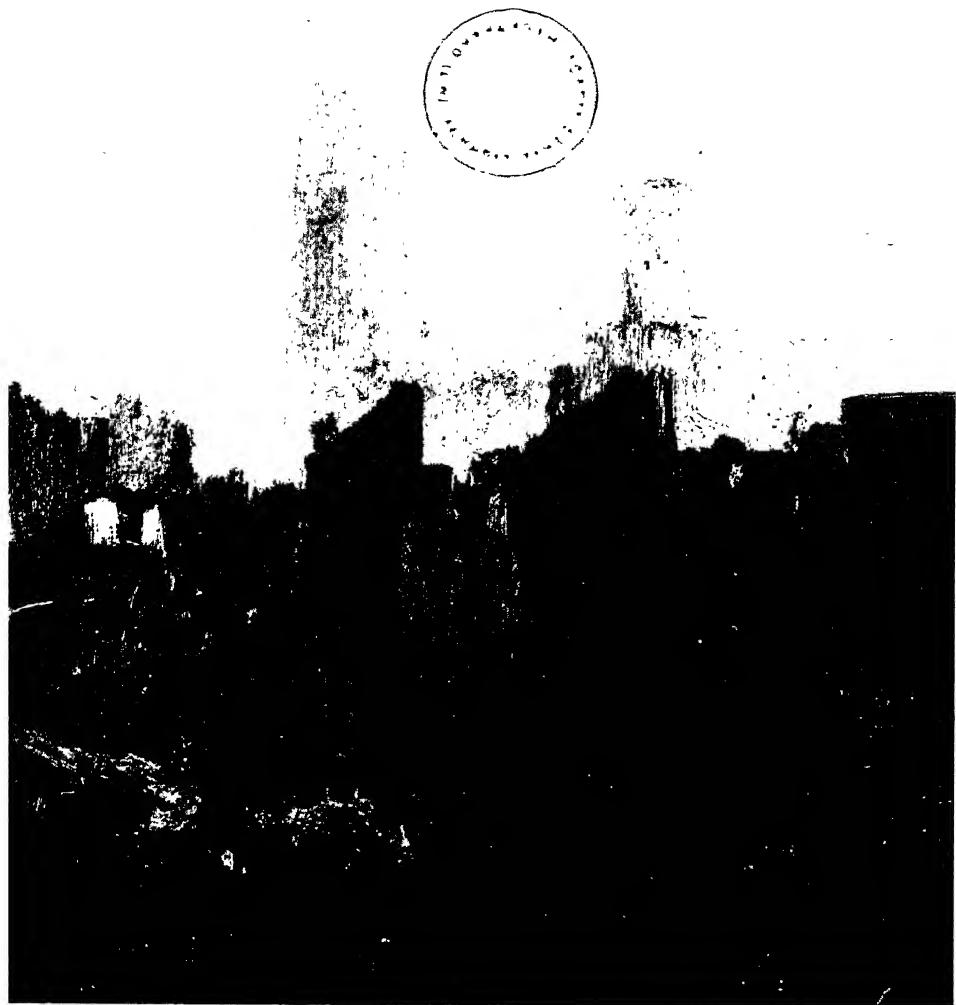
Côtes françaises

1825

14½ x 20 36·4 x 50·8

National Gallery of Canada

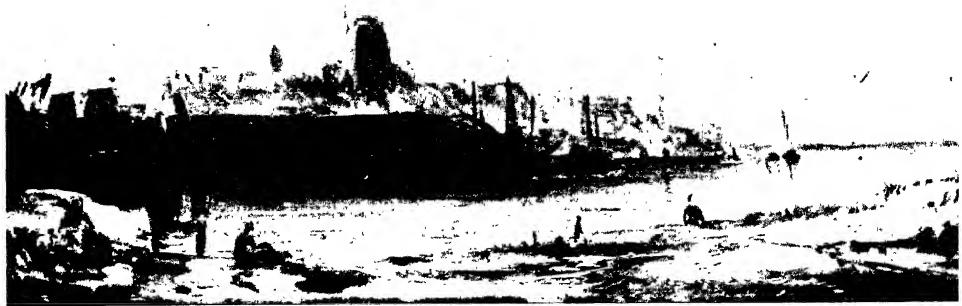




Maurice Gobin

10 $\frac{3}{4}$ x 7 $\frac{7}{8}$ 27.5 x 20

Rouen Cathedral : Sunrise
La Cathédrale de Rouen au soleil Levant



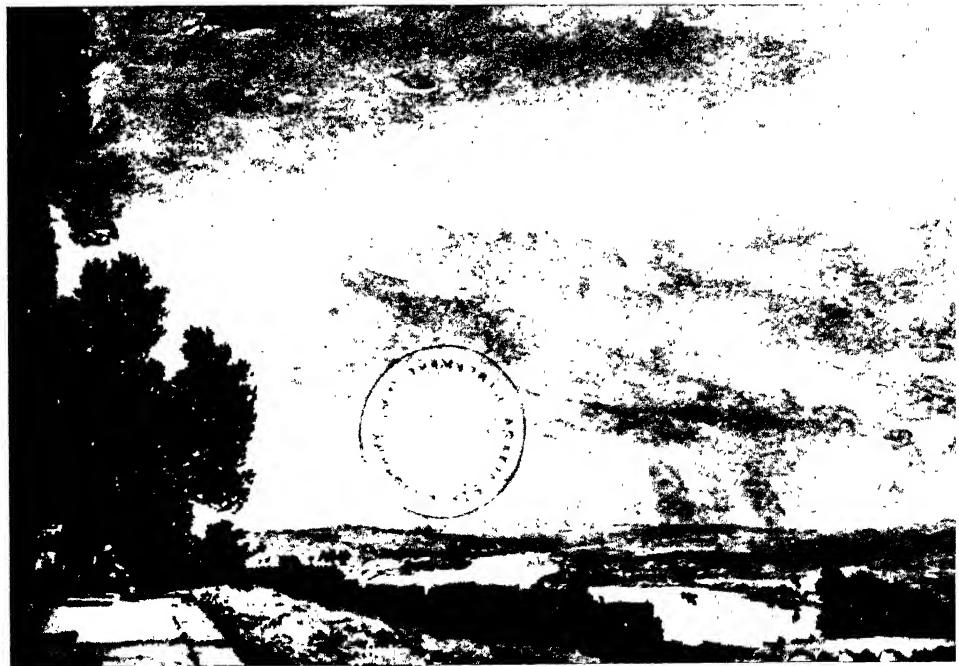
Mr P. M. Turner

$\frac{1}{2} \times 1 \frac{1}{2}$ 1

Sunset : Seaport and Lighthouse

Coucher de soleil : port et phare

1825



City Art Gallery, Nottingham

$5 \times 7 \frac{1}{2}$ 1

View on the Seine near Paris

La Seine près de Paris

1826-7



Wallace Collection

13 $\frac{3}{4}$ × 10 35 × 26

A Child at Prayer
Un enfant en prière



Mr P. M. Turner

15 × 12½ 38

Odalisque
L'Odalisque

1825



M. Henri Marillier

A Portrait of Empress Josephine ?
L'Impératrice Josephine ?

$6\frac{1}{8} \times 8$ 15.5×20.7

1825-6



Mr P. M. Turner

The Miracle of St Bavo (after Rubens)
Le Miracle de St Bavon

$10\frac{1}{2} \times 16$ 26.6×40.6

1825



M. Gabriel Renand

12 $\frac{2}{3}$ x 8 31.4 x 20.3

A Woman Painting
Une femme devant un chevalet



M. Turner

24 × 20 61 × 50.8

The Jockey
Le Jockey

1825

Mr Atherton Curtis

River Scene (a Man Fishing)

Plates of carbon

6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ 16·5 x 21·3

Kippow



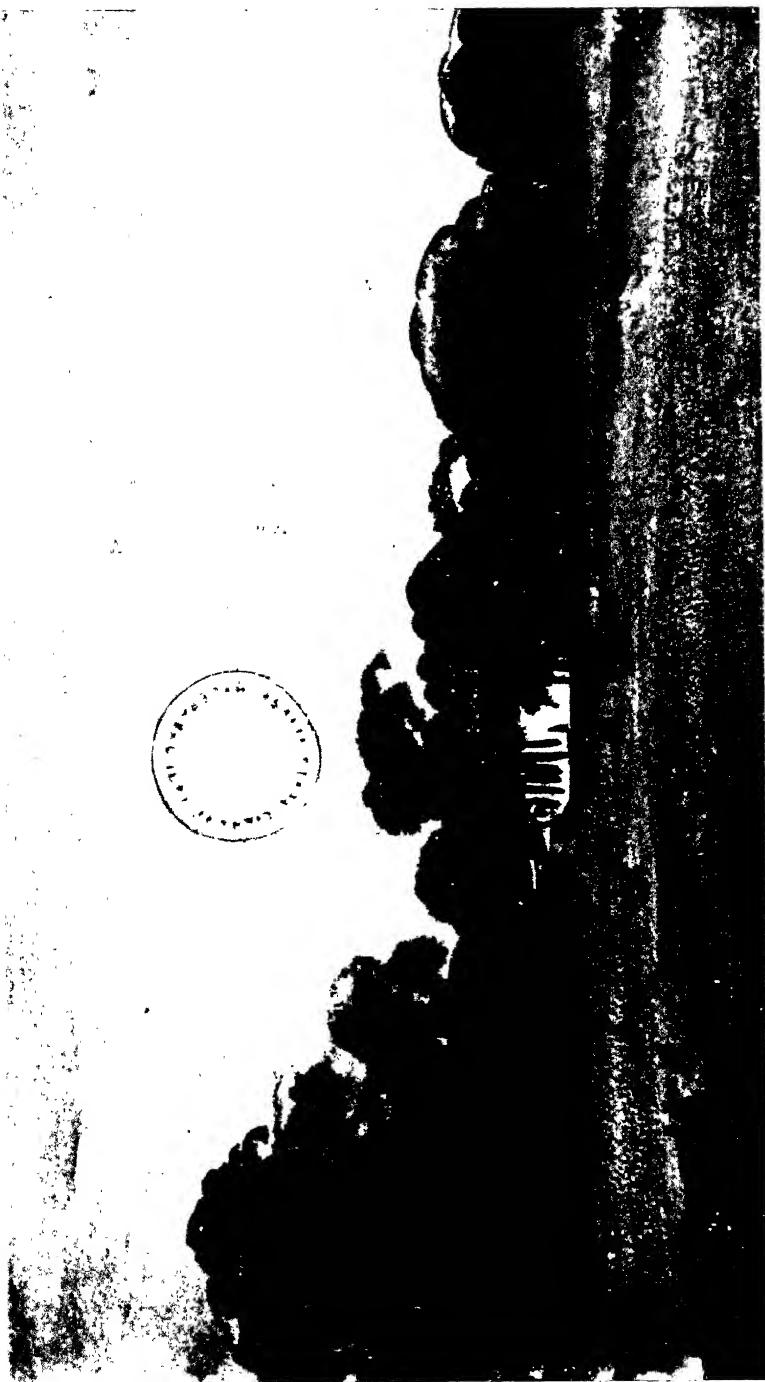


Mr P. M. Turner

View at Greenwich
Greenwich

1825

$4\frac{1}{2} \times 7\frac{1}{2}$ $11 \cdot 3 \times 19$



Mr P. M. Turner

$5\bar{5} \times 10^3$ 14° 38' x 27° 3'

Park Scene : Sunset

Le Parc : soleil couchant

1825



Mr P. M. Turner

Westminster Abbey
L'Abbaye de Westminster

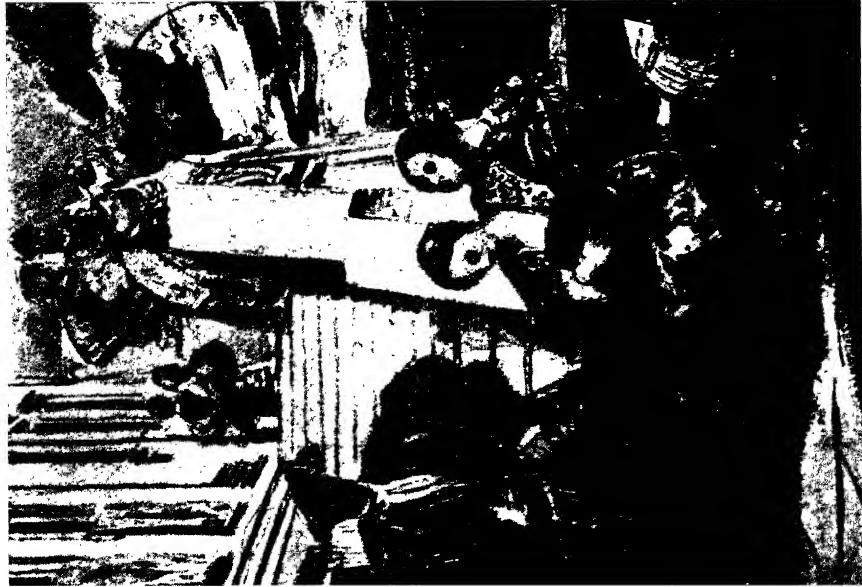
$6\frac{3}{4} \times 10\frac{1}{4}$ 17·1 × 36



7 × 6½ 17·7 × 16·

Wallace Collection

The Great Staircase of a French Chateau



5½ × 4½ 14 × 10·7

ICC Collection

The Earl of Surrey and the Fair Geraldine



llace Collection

9 $\frac{1}{4}$ × 7 $\frac{1}{8}$ 23·5 × 18

The Arabian Nights
Scène des Mille et Une Nuits



M. Maurice Gobin

$5\frac{1}{8} \times 5\frac{7}{8}$

The Dunce's Cap
Le Bonnet d'Âne



The Heirs of the late M. N. de Lajudie
Self Portrait

Portrait de l'artiste par lui-même

1825



The Marquess of Lansdowne
Church Tower beyond Meadows

La Tour d'une Église à travers les prés

1825



M. Luc A. Moreau

Study of Costume
Étude de costume
1825

$7\frac{1}{8} \times 10\frac{3}{8}$ 18 x 26



Mr P. M. Turner

Studies for Shylock
Esquisses de Shylock

$8\frac{3}{4} \times 13\frac{7}{8}$ 22.3 x 35

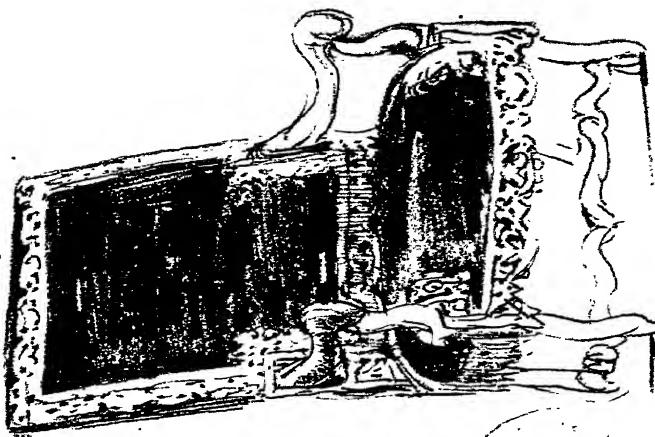


ac A. Moreau

11 $\frac{1}{4}$ x 9 28.6 x 23

Studies of the Costume of Palikares

Le Costume de Palikares



5 $\frac{1}{2}$ x 1 $\frac{3}{4}$ 12' 3" x 11'

M. Luc A. Moreau

5 $\frac{1}{2}$ x 4 $\frac{1}{2}$ 13' 2" x 12

M. Luc A. Moreau

13' 7" x 7

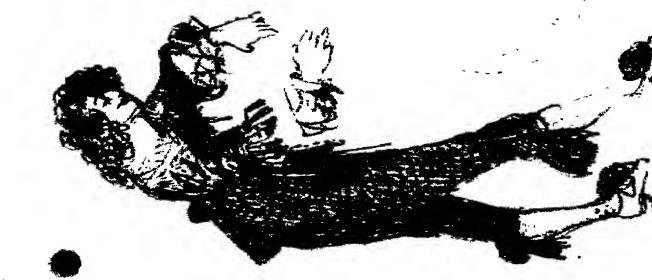
M. Luc A. Moreau
5 $\frac{3}{4}$ x 2 $\frac{3}{4}$

A Gallant
Un gallant

An Arm Chair covered in Velvet
Un fauteuil couvert de velours

A Girl in Profile and a Woman Standing
Une fille vue de profile et une femme debout

1825



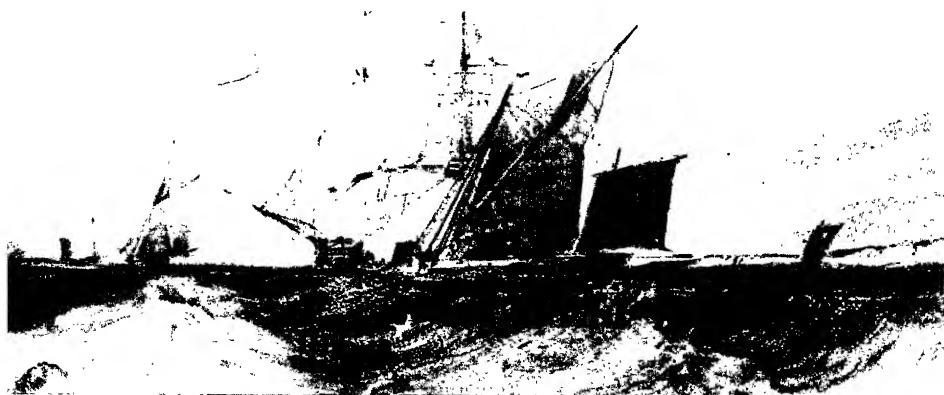


National Gallery of Wales

Shipping : Choppy Sea
Vaisseaux : mer agitée

$5\frac{1}{4} \times 7\frac{1}{4}$ 13.3 x 18.3

1827



Whitworth Art Gallery

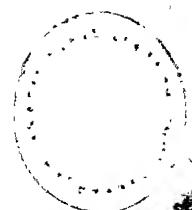
Shipping off the Coast of Kent
Vaisseaux au large de Kent

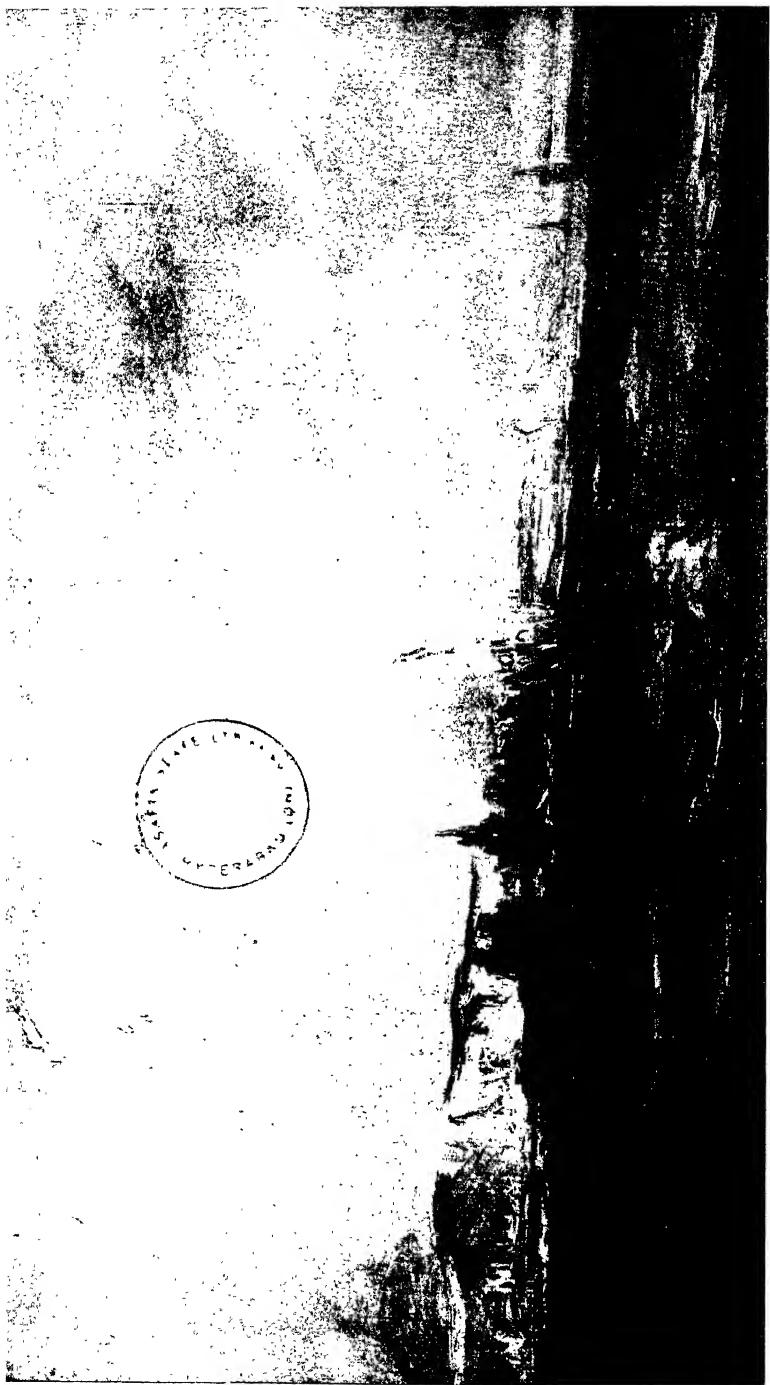
$6\frac{3}{8} \times 9\frac{1}{4}$ 13.8 x 23.4

Top : 14 26.6° 35° 5

'The Sunken Road'

Mr P. M. Turner





M. Maurice Gobin

$7\frac{1}{8} \times 11\frac{7}{8}$ 18 × 30

Shipping off the English Coast
Côtes Anglaises

1825-6



M. Maurice Gibin

On the Dunes

61-891 16-23

$6\frac{3}{4} \times 9\frac{1}{8}$ 17.1×23

On the Seine, Rouen
Bords de la Seine, Rouen

Mr P. M. Turner





Musée de Besançon

9⁵×8 24.5×20.5

The Comte de Forbin



Mr Atherton Curtis

7⁵×8 19.7×14.4

Henri Monnier

$21\frac{1}{2} \times 33\frac{1}{8}$ 54.5×84.2

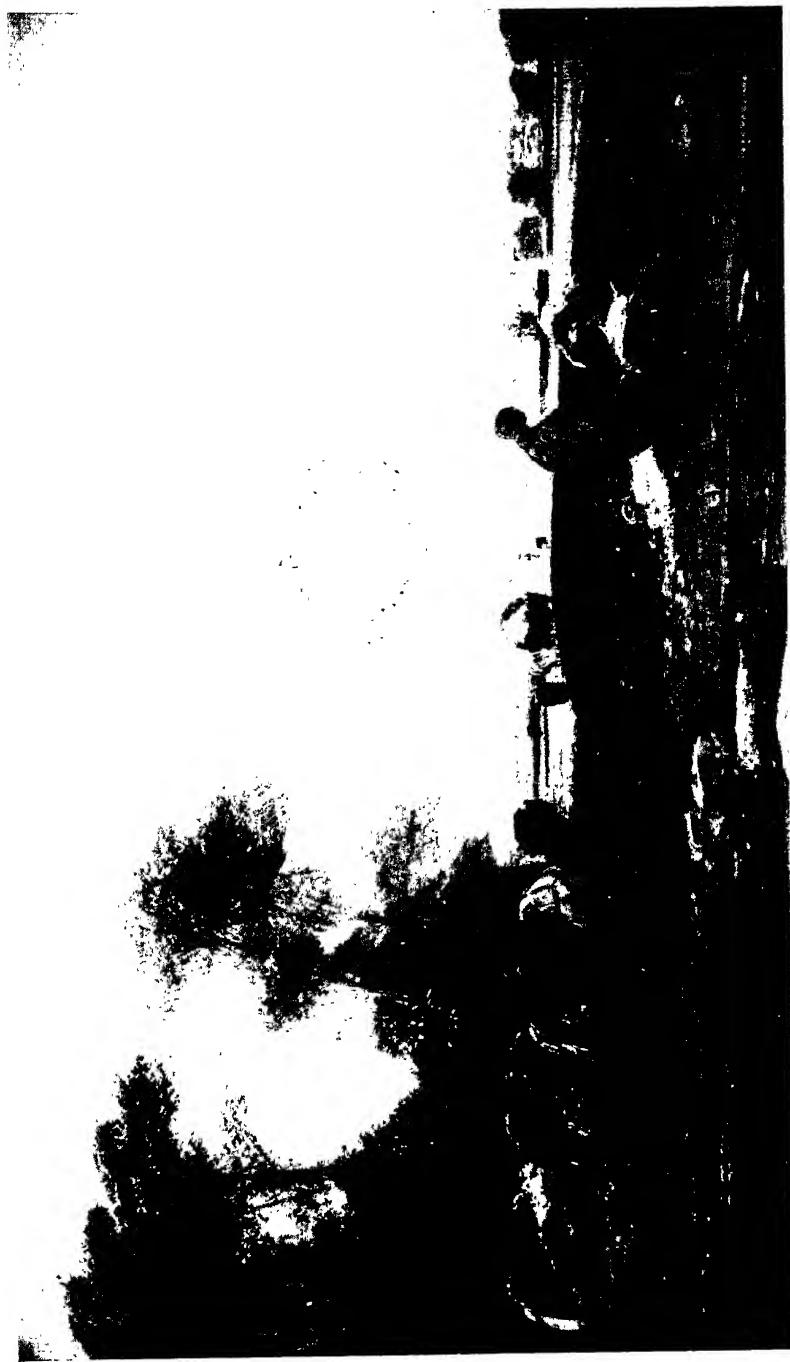
Near Mantes
Près de Mantes

681

Taft Museum, Cincinnati



186



Wallace Collection

10th 26th 30th 68

Landscape with a Timber Wagon



Major the Hon. Arthur Howard

8 × 13½ 20 × 33½

The Wagon
La Charrrette

1826



168 x 204 12 x 32

The Parterre d'Eau, Versailles

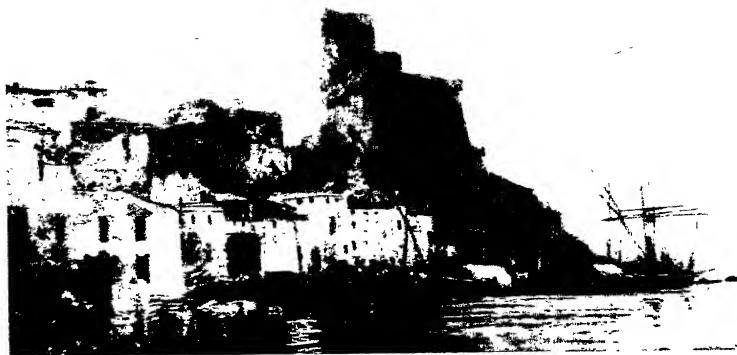
Louvre

$10\frac{1}{2} \times 13\frac{1}{2}$ 27×34

National Gallery

Mountain Scene
Paysage Montagne





M. Maurice Gobin

Castle of Lerici
Château de Lerici

1826

$8\frac{3}{4} \times 11\frac{1}{8}$ 22.5 x 28.5



M. Maurice Gobin

A Village Square : Mamecia
Place de Village : Mamecia

$7\frac{1}{2} \times 7\frac{1}{8}$ 19 x 20

1826

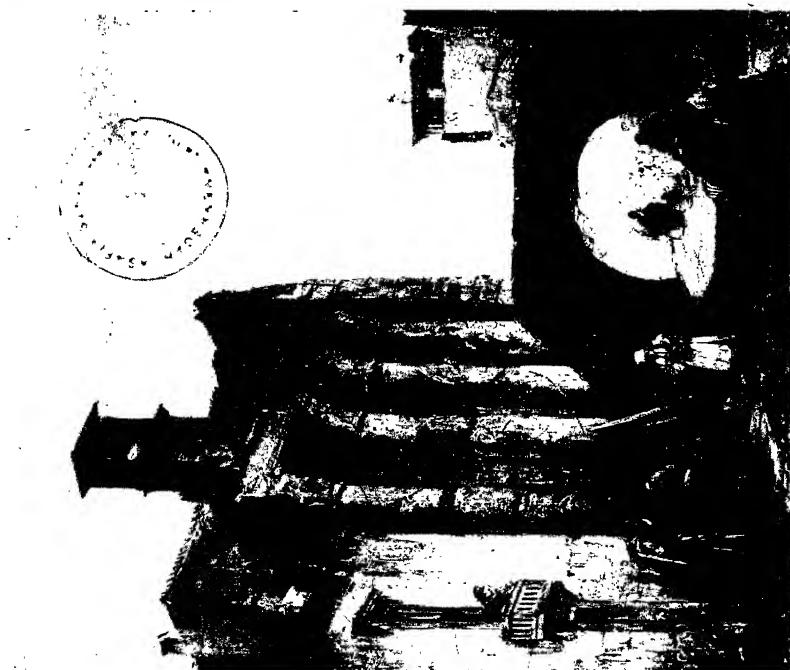


M. Maurice Gobin

9 $\frac{1}{2}$ × 7 $\frac{1}{2}$ 24 × 19 2

Verona : View of a Church
Verone : Vue d'une Eglise

1826



M. Maurice Gobin

9 $\frac{1}{2}$ × 7 $\frac{1}{2}$ 24 × 19 2

Verona : View of a Church and Ruins
Verone : Vue d'une Eglise et des Ruines

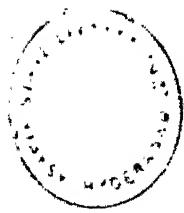
1826

9 $\frac{3}{4}$ × 7 $\frac{1}{2}$ 24 × 17 1/2

98 > 124 24.4° 30.3

Indian Scene

National Gallery of Scotland

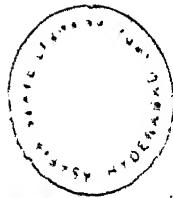


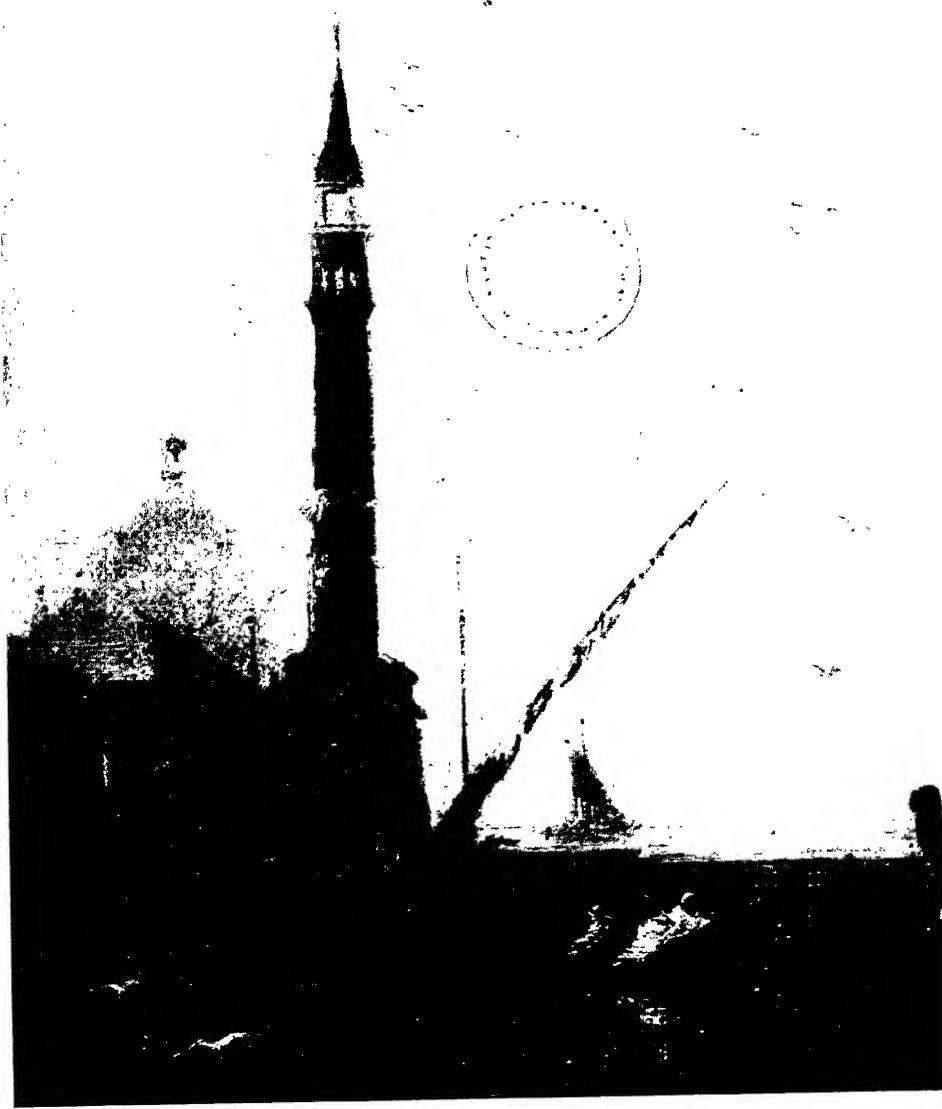
$16\frac{1}{4} \times 22\frac{1}{4}$ 41.2 x 59.3

Mr Arthur Morrison

View from a Terrace
Vue prise d'une Terrasse

1826





M. Henri Marillier

8 $\frac{1}{2}$ x 6 $\frac{1}{8}$ 21

The Campanile and San Giorgio Maggiore, Venice
Le Campanile et St Giorgio Maggiore, Venise

$6\frac{1}{2} \times 8\frac{3}{8}$ 15.5 x 21.3

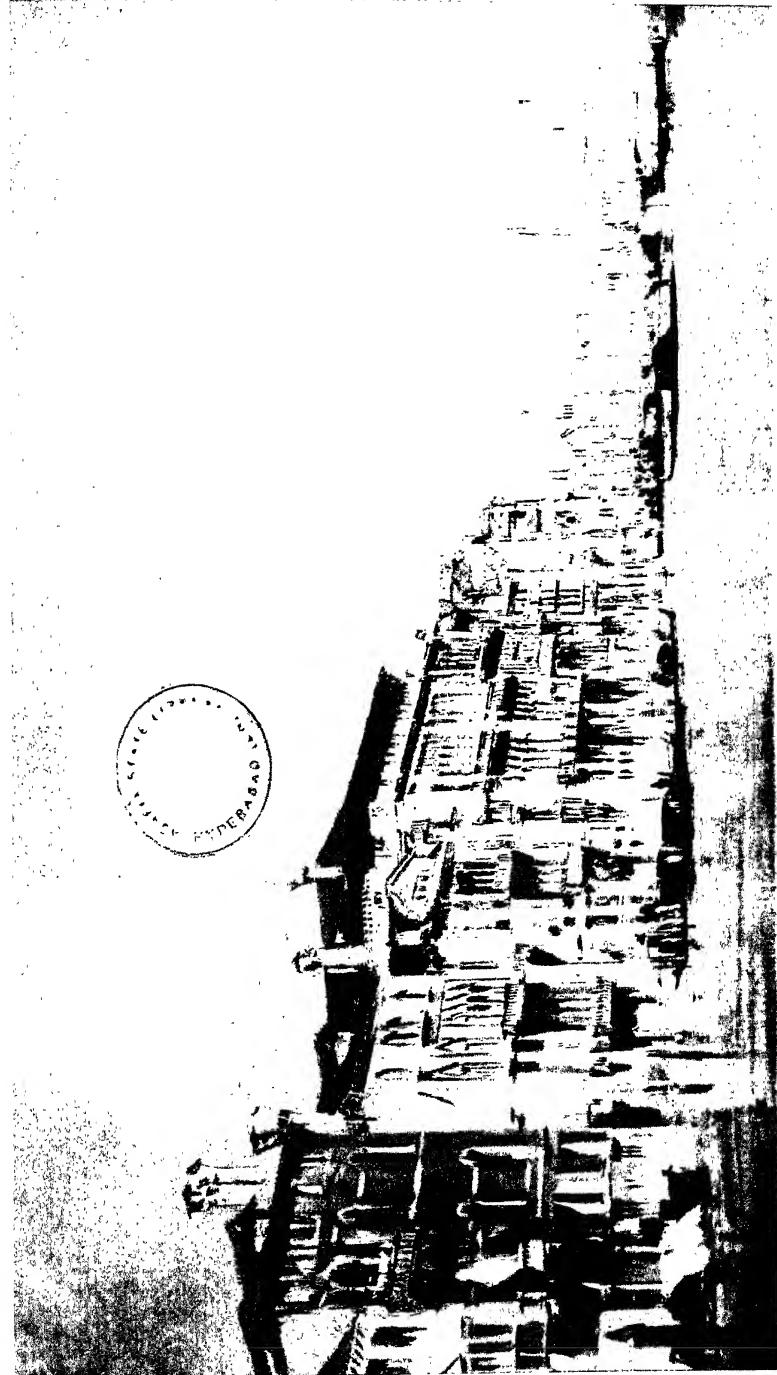
M. Maurice Gobin

Sta. Trinita de' Monti, Rome
Sta. Trinita de' Monti, Rome

1826



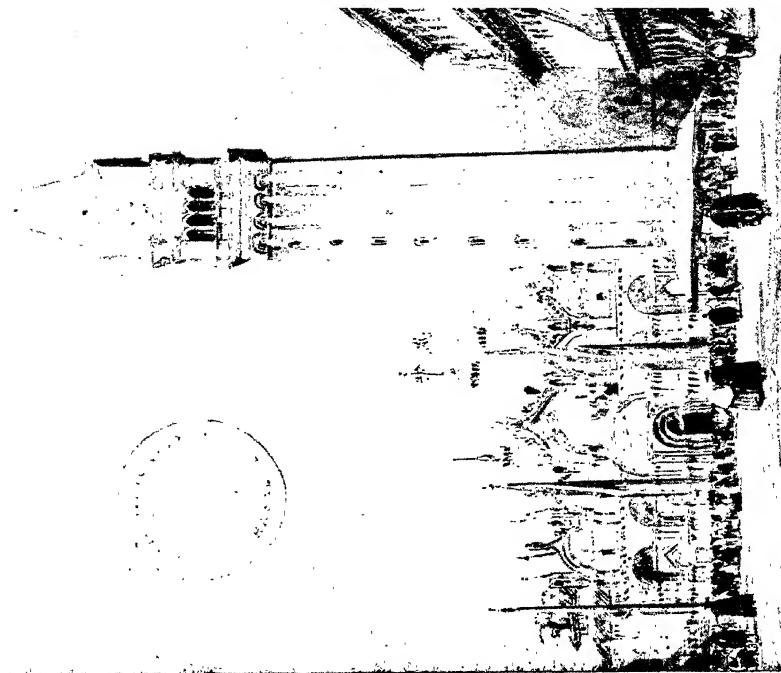
1020



Mr P. M. Turner

14 18 365 167

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38½×30½ 98×78

The Piazza di San Marco
La Place St Marc

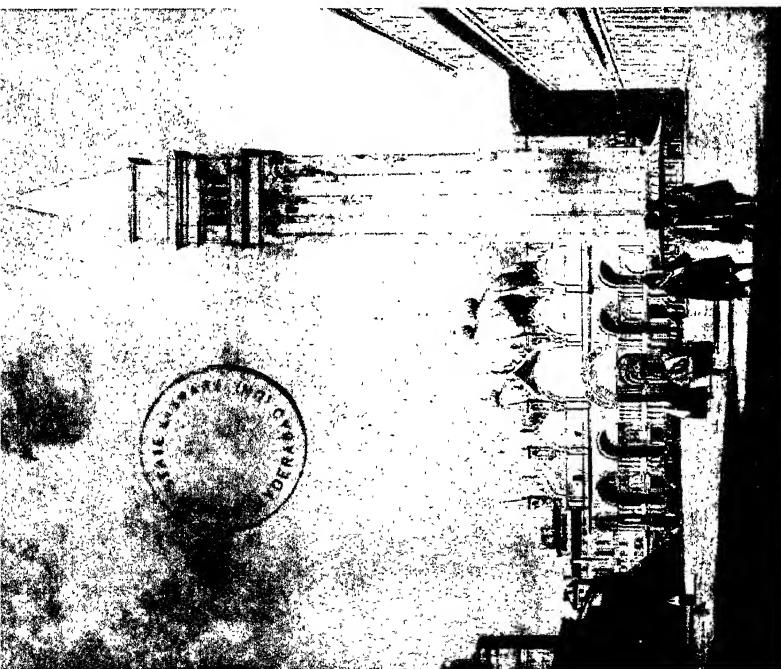
1827

Mr G. E. Russell

10½×8 25·8×20·

The Piazza San Marco, Venice
La Place St Marc, Venice

1826



Wallace Collection

1827

1820



Wallace Collection

17 $\frac{1}{2}$ x 14 $\frac{1}{2}$

Anne Page and Slender

Anne Page et Slender



Mr C. E. Hughes

$6\frac{1}{8} \times 4\frac{3}{4}$ 15.5 × 12

Venetian Scene
Scène Venitienne

1827



Wallace Collection

4½ × 6½ 10·7 × 17·2

Turk Reposing

Turc au Repos

1826



National Gallery of Ireland

9½ × 11½ 24 × 29·2

The Chibouk

Le Chibouk

c. 1826



by Wallis

Portrait of a Lady
Portrait de Femme

36×30 91·5×76·5



Mr P. M. Turner

Man in a Top Hat
Homme en Chapeau à haute forme

25 x 20 $\frac{3}{4}$ 63.4

1826



Mr P. M. Turner

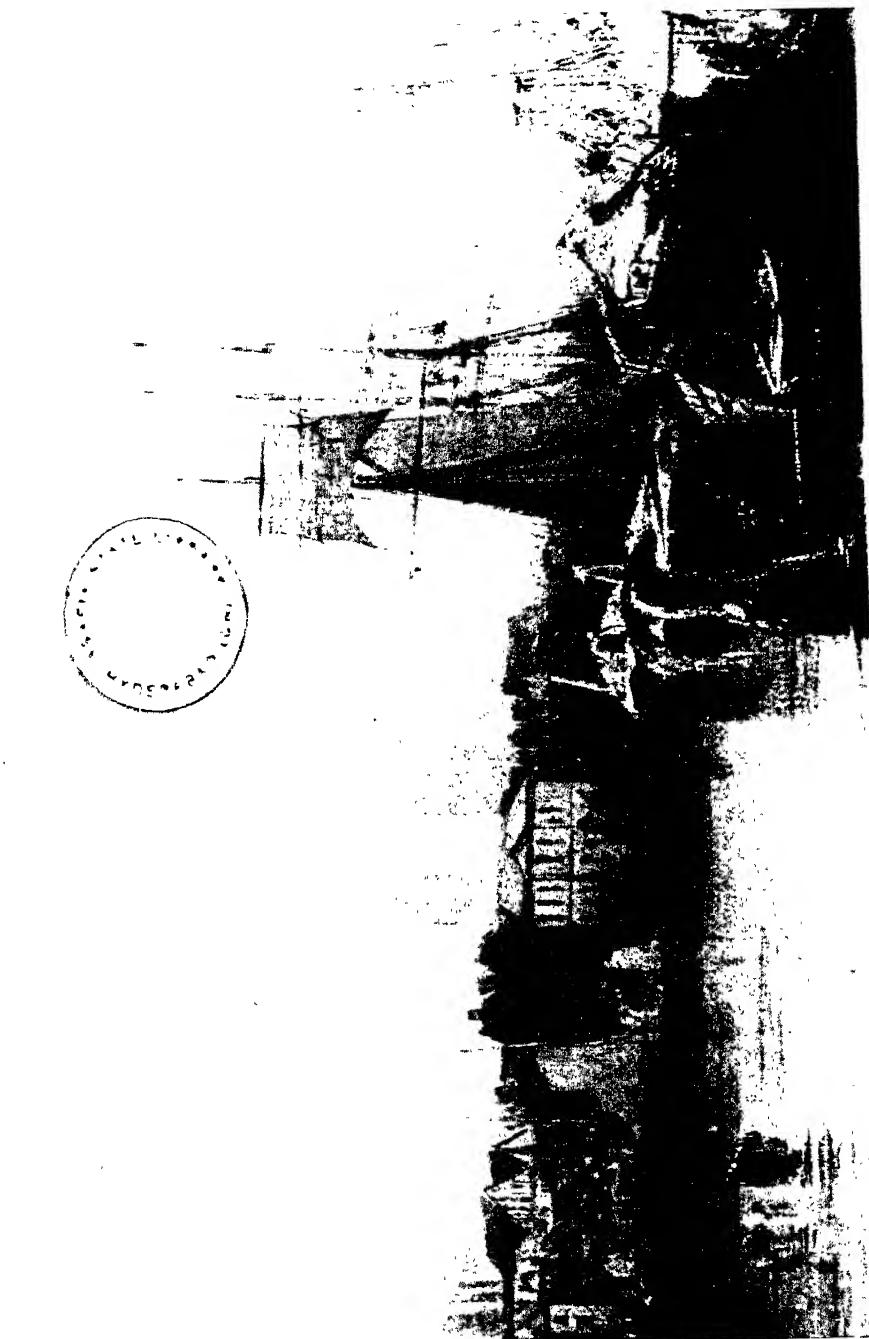
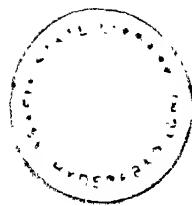
5½×8 13·8×20·2

Duck Shooting
Chasse aux Canards
1826

Rouen

64 9A 17 - 23

Wallace Collection





Victoria and Albert Museum

7½ x 9¾ 18·4 x 22·8

Bridge of St Maurice, Valais
Le Pont St Maurice, Valais

1826



M. Maurice Gobin

5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ 13 x 21

Clavigliago

Clavigliago

c. 1826



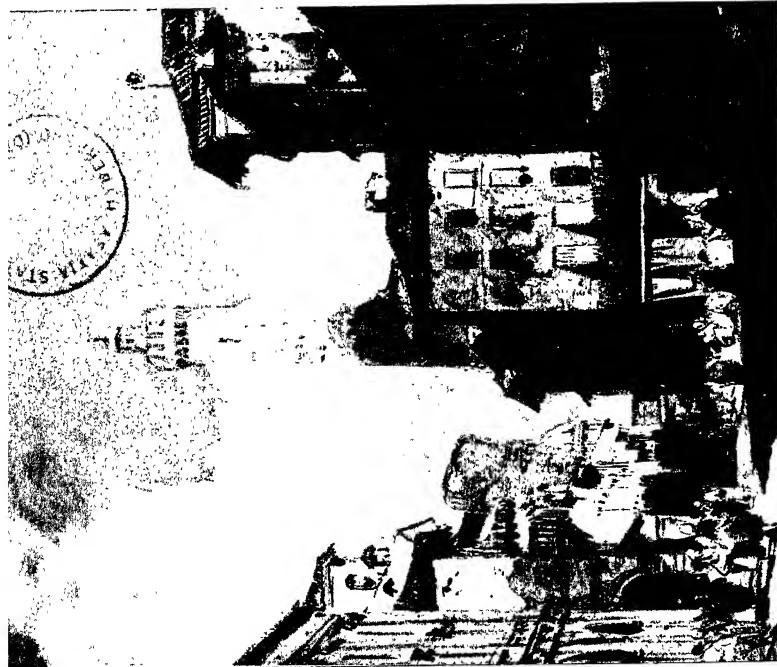
Victoria and Albert Museum

5 x 7 12.7 x 18

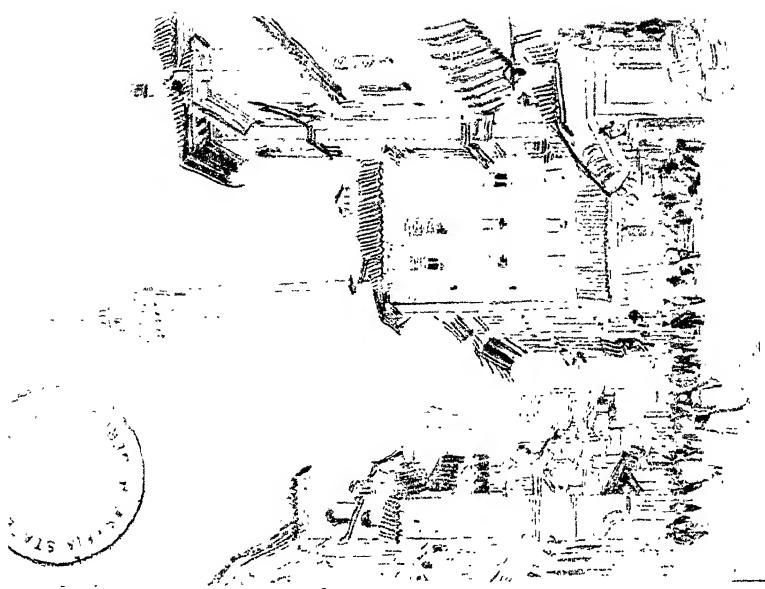
The Quays

Les Quais

c. 1826



Mr P. M. Turner $7\frac{1}{8} \times 4\frac{1}{2}$ $19\cdot2 \times 11\cdot3$
The Leaning Tower, Bologna
La Tour Asinelli, Bologna
c. 1826



Wallace Collection $9\frac{1}{8} \times 6\frac{1}{2}$ $23\cdot2 \times 16\cdot5$
The Leaning Towers, Bologna
La Tour Asinelli, Bologna
c. 1827



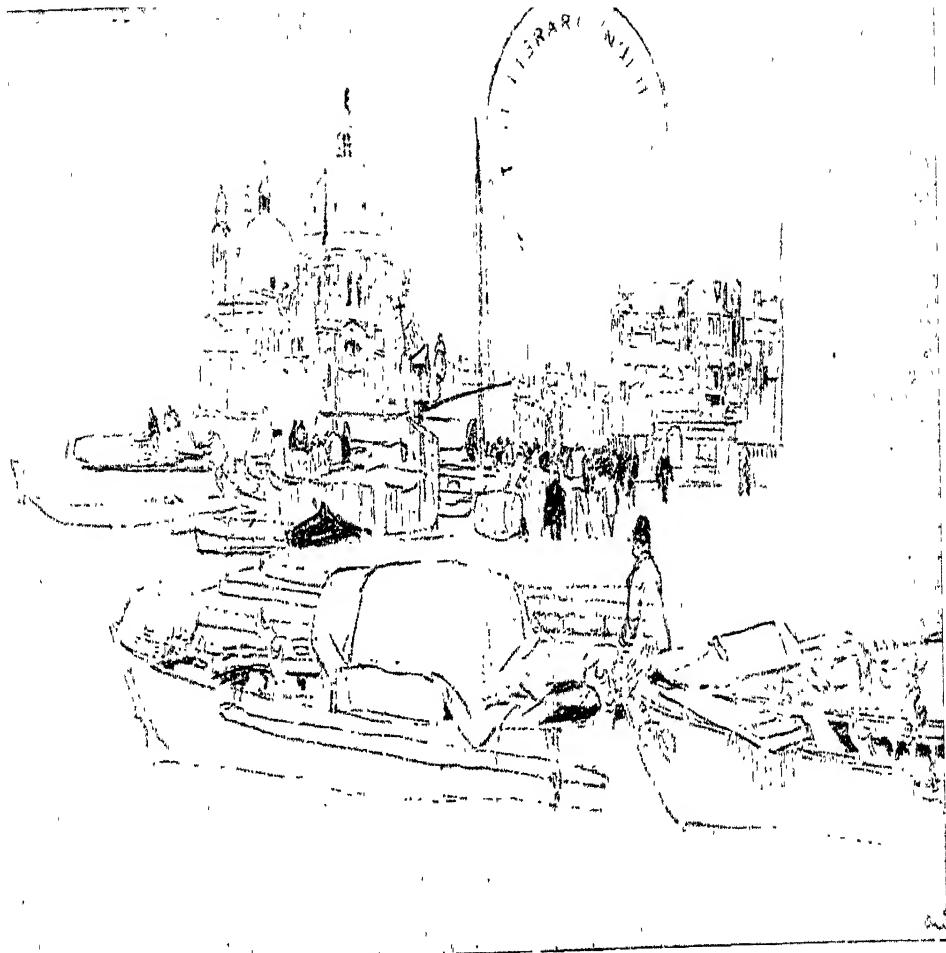
Wallace Collection

6 x 6 $\frac{3}{4}$ 15.2

Medora

Medora

1826



Marquess of Lansdowne

$3\frac{1}{2} \times 5\frac{1}{2}$ 8.8 x 13.2

The Salute Church, Venice

L'Eglise Sta. Maria della Salute, Venise

1826

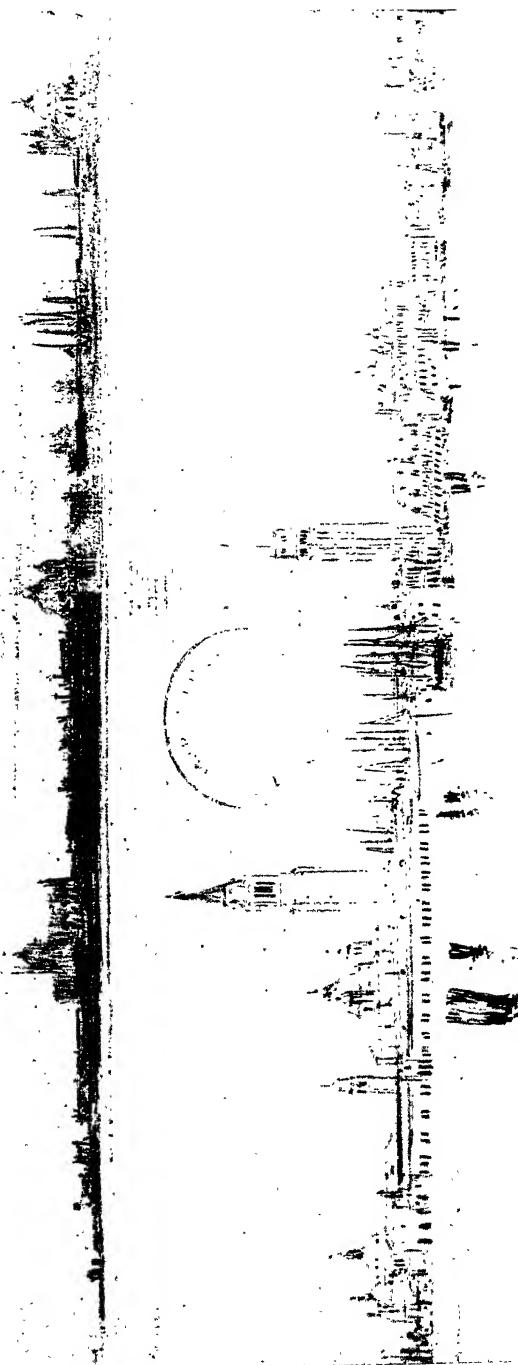
1802.
8. 11. 18. 20°. 1°. 30°. 2

1802.

'Two Views of Venice
Deux Vues de Venise

The Marques of Lansdowne

1802. 11. 8.

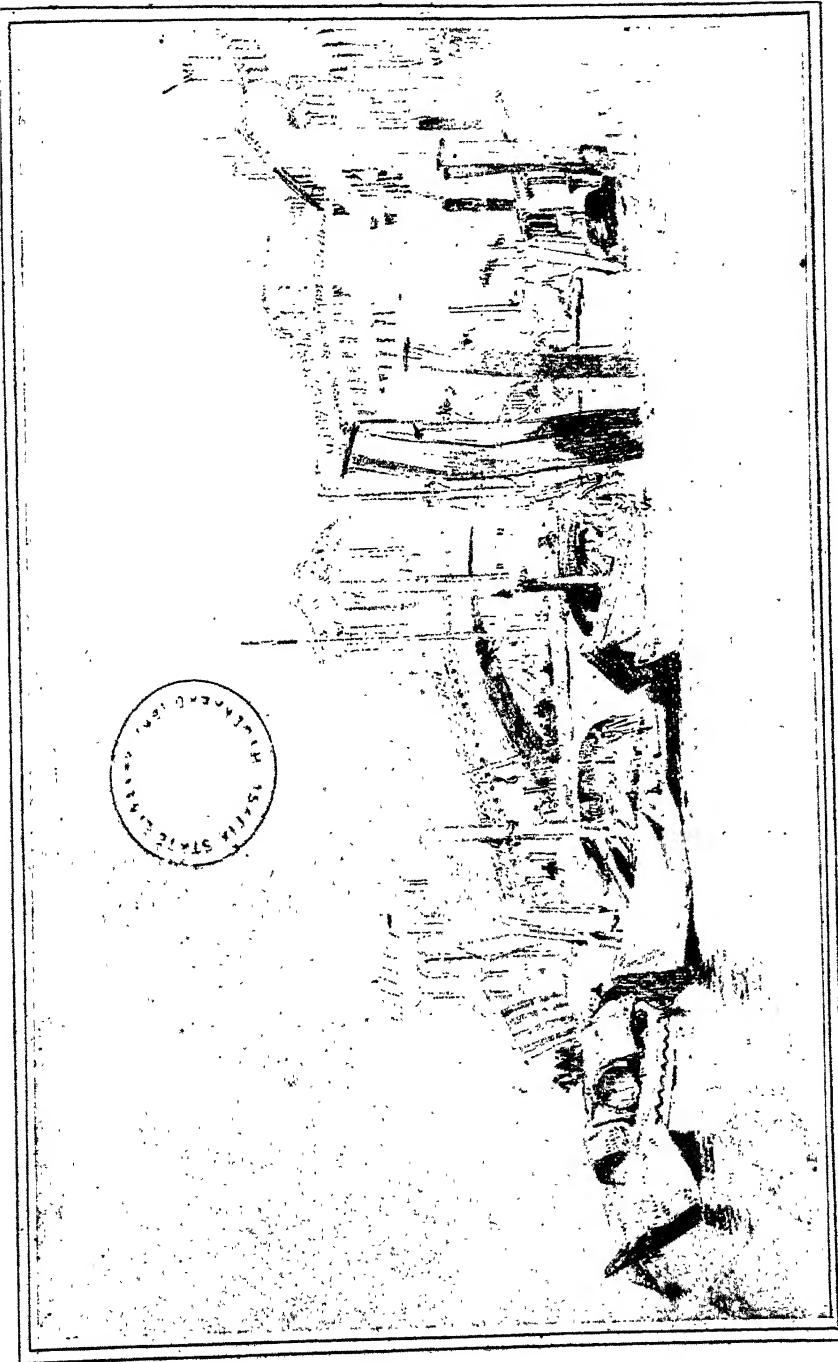




Marquess of Lansdowne

14 $\frac{7}{8}$ × 10 $\frac{3}{4}$ 37.8 × 27.3

The Greek Church, Venice
L'Église des Grecs, Venise



9³/4 x 6¹/₂ 24·0 x 17·5

Mlle Lewis Brown

The Rialto
Le Rialto

12 x 9 $\frac{1}{4}$ 30·5 x 23

The Marquess of Lansdowne

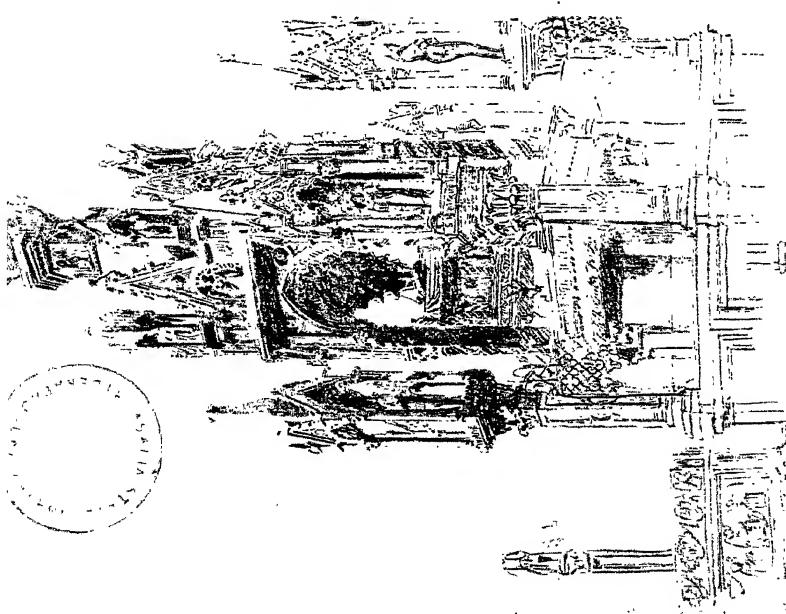
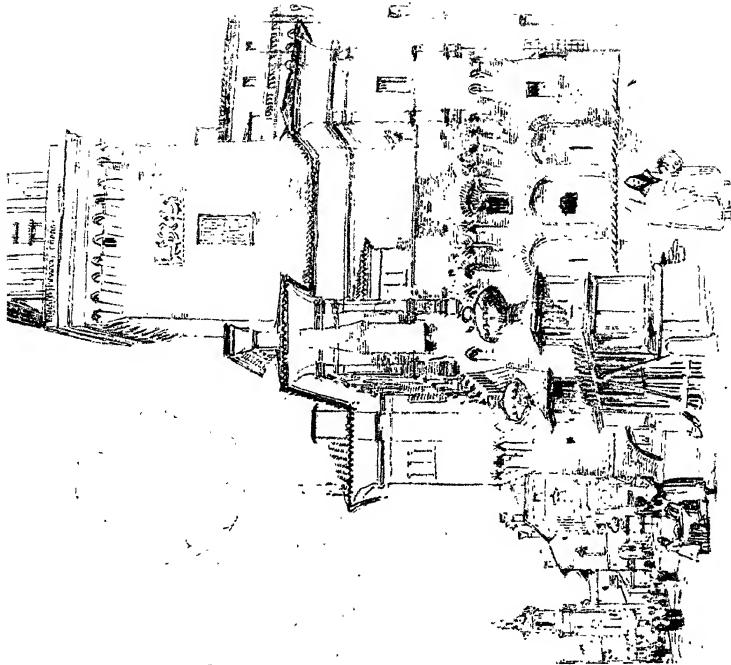
14 $\frac{1}{4}$ x 10 $\frac{3}{4}$ 37·6 x 26·4

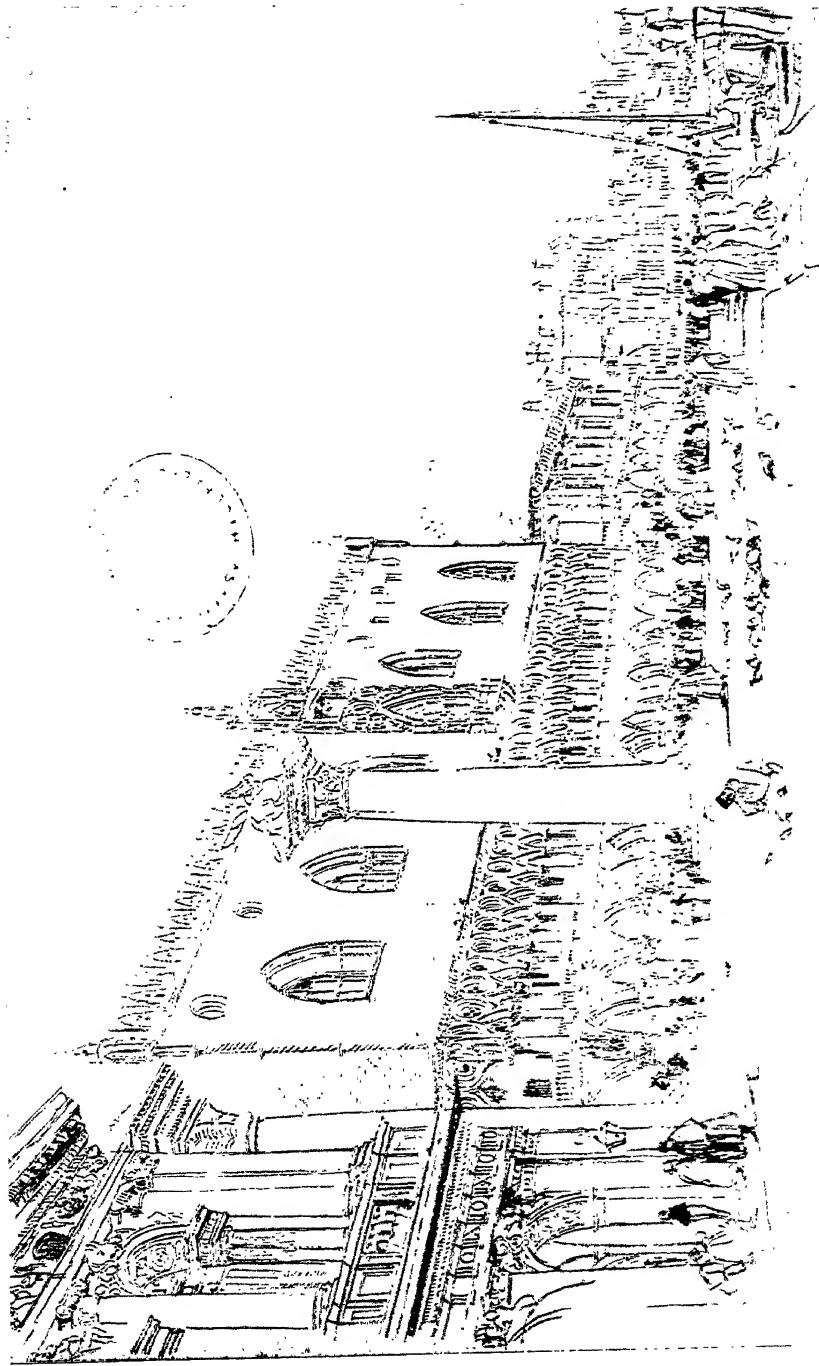
The Marquess of Lansdowne

The Castello, Ferrara

Le Château, Ferrara

1826





The Marquess of Lansdowne
The Palace of St. Mark's, Venice

123 v. 173 31-4-4-1

Palace of St Mark's, Venice
Le Palais de St Marc, Venice



M. Maurice Gobin

$8\frac{1}{2} \times 13\frac{1}{4}$ 21.5 × 33.5

A Washing Place

Le Lavoir

1827



Louvre

$11\frac{5}{8} \times 16$ 29.4 × 40.5

A Washing Place in Paris

Un Lavoir à Paris



Musée de Besançon

Girl Seated

Painting. Oil. Assise.

104 x 77 26 x 20

Italian Peasant Girl

Musée de Besançon

151 x 124 39 x 30



rl of Sandwich

$9\frac{3}{4} \times 8\frac{1}{4}$ 24.8 × 20.9

Woman Reclining
Femme au repos

1826



Mr P. M. Turner

$4\frac{5}{8} \times 7\frac{3}{8}$ 12·3 x 18·6

Stage Coach Passengers
Connaissances de Voyage

c. 1826



M. Henri Marillier

$4\frac{7}{8} \times 4$ 12·3 x 10·2

Arthur de Beauplan
Arthur de Beauplan



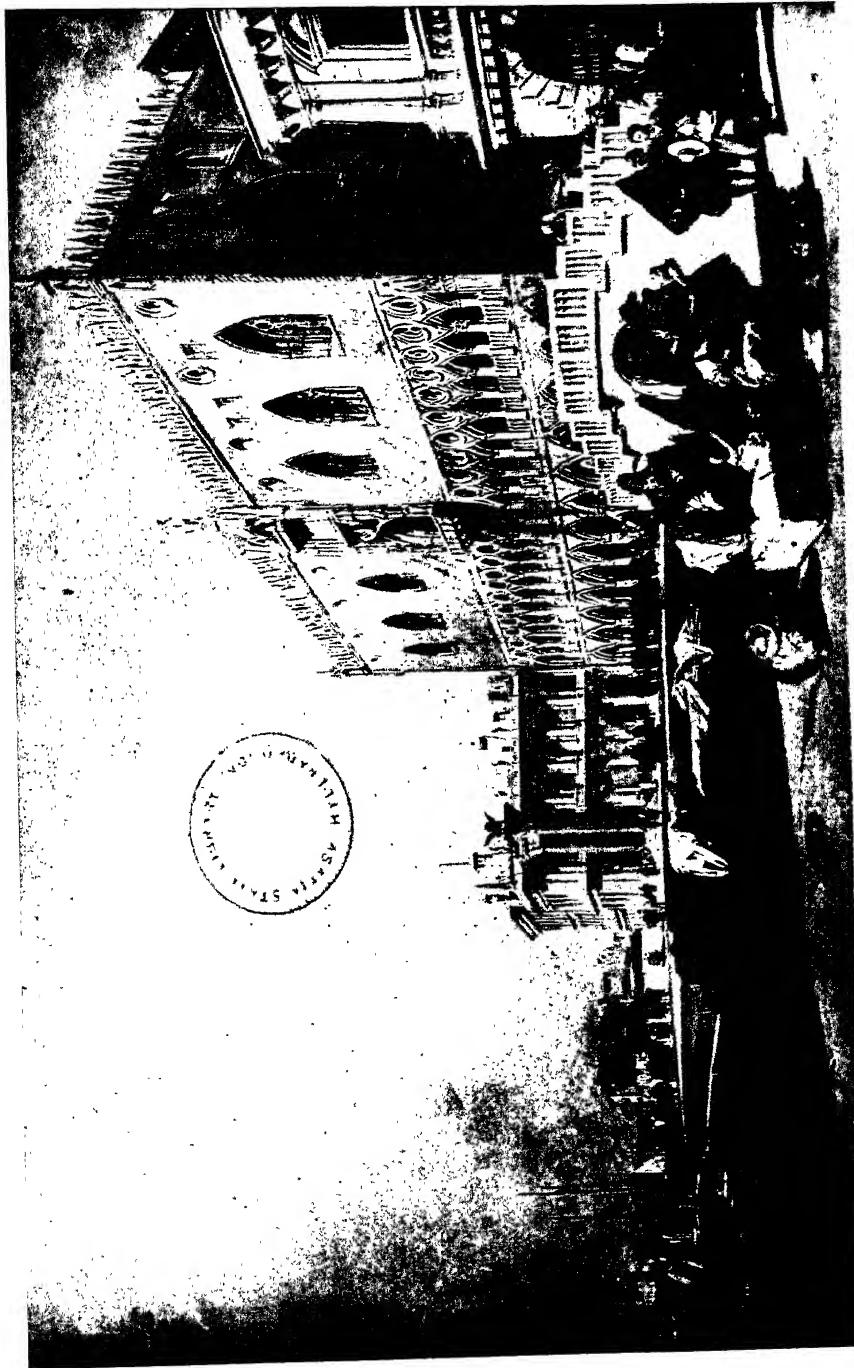
e Collection

8 x 6½ 20 x 16

Meditation

Le Lecture de la Bible

1826



Louvre

View of Venice
Vista di Venezia

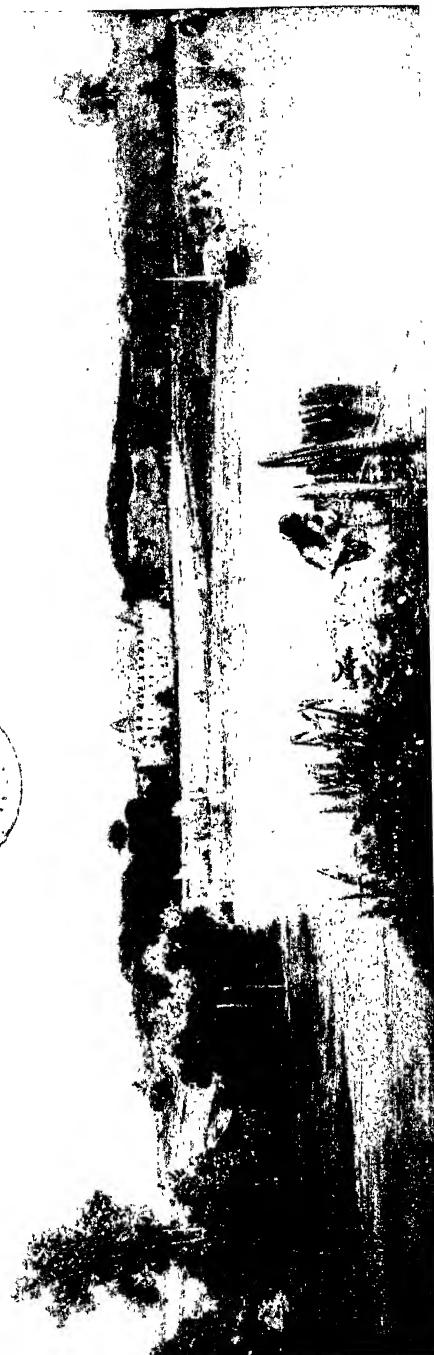
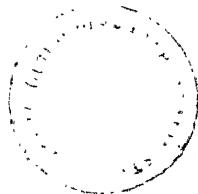
145 N 201 40 51

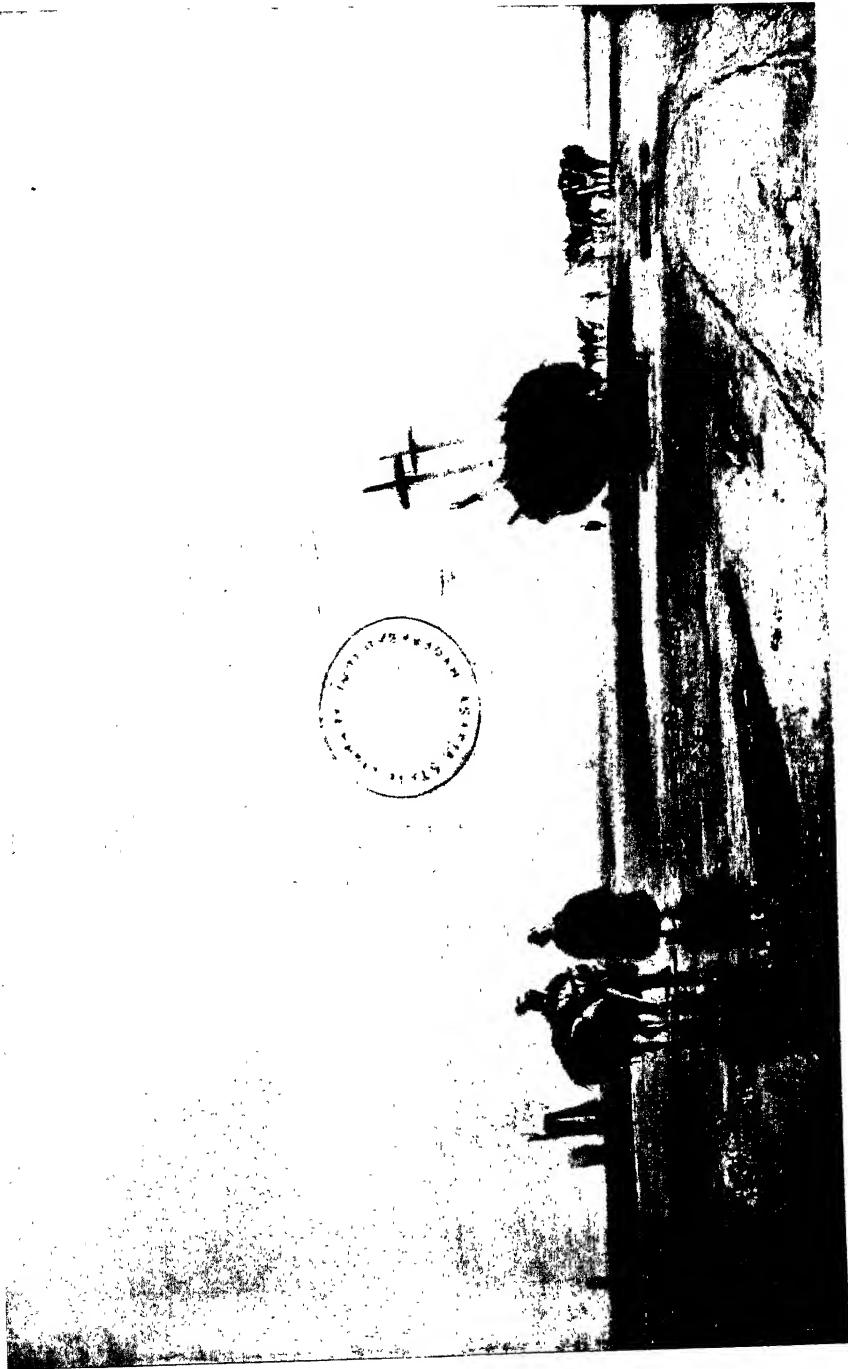
14×19½ 35·6×49·7

Sir Martyn Beckett, Bart.

Château of the Duchesse de Berri
Château de la Duchesse de Berri

1827





Ashmolean Museum, Oxford

Scene on the French Coast

Côtes françaises

212 296 515 719

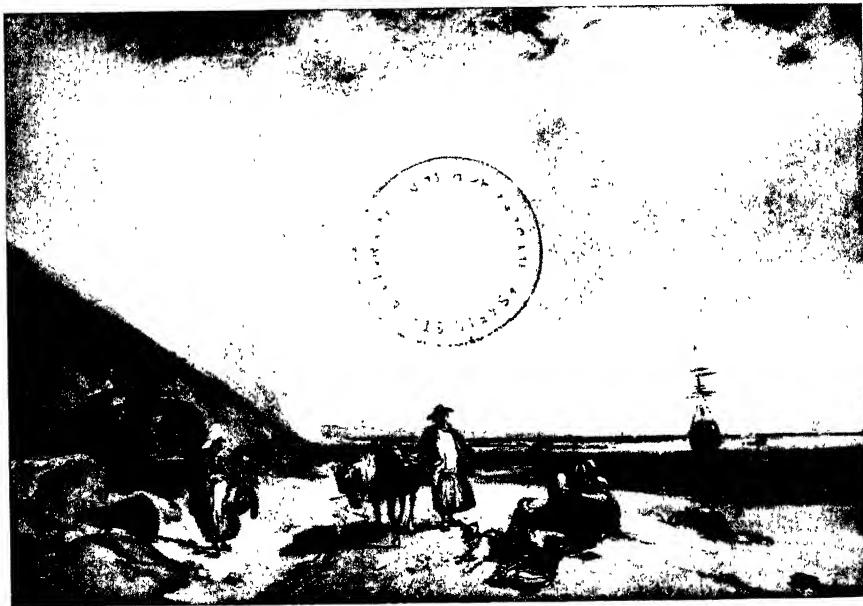


National Gallery

Scene on the French Coast
Côtes françaises

15 × 21 38 × 53

1827

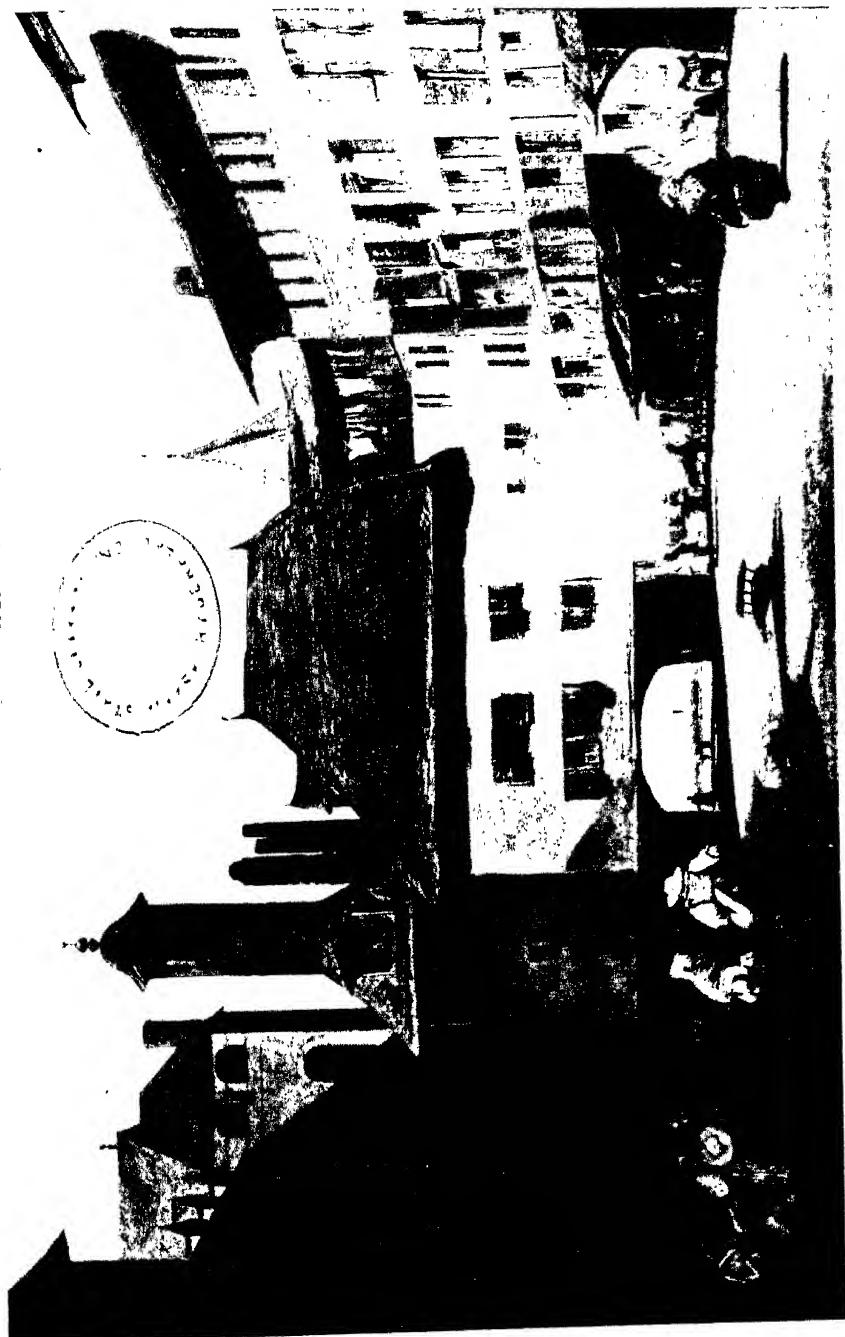


City Art Gallery, Nottingham

26 × 39½ 66 × 100·4

Fisherfolk on the Coast of Normandy
Pêcheurs des Côtes normandes

1827



Victoria and Albert Museum

241 5298 0331 < 75-6

Place du Motard, Geneva
place du Motard, Genève



Wallace Collection

$6 \times 6\frac{1}{2}$ 15×17

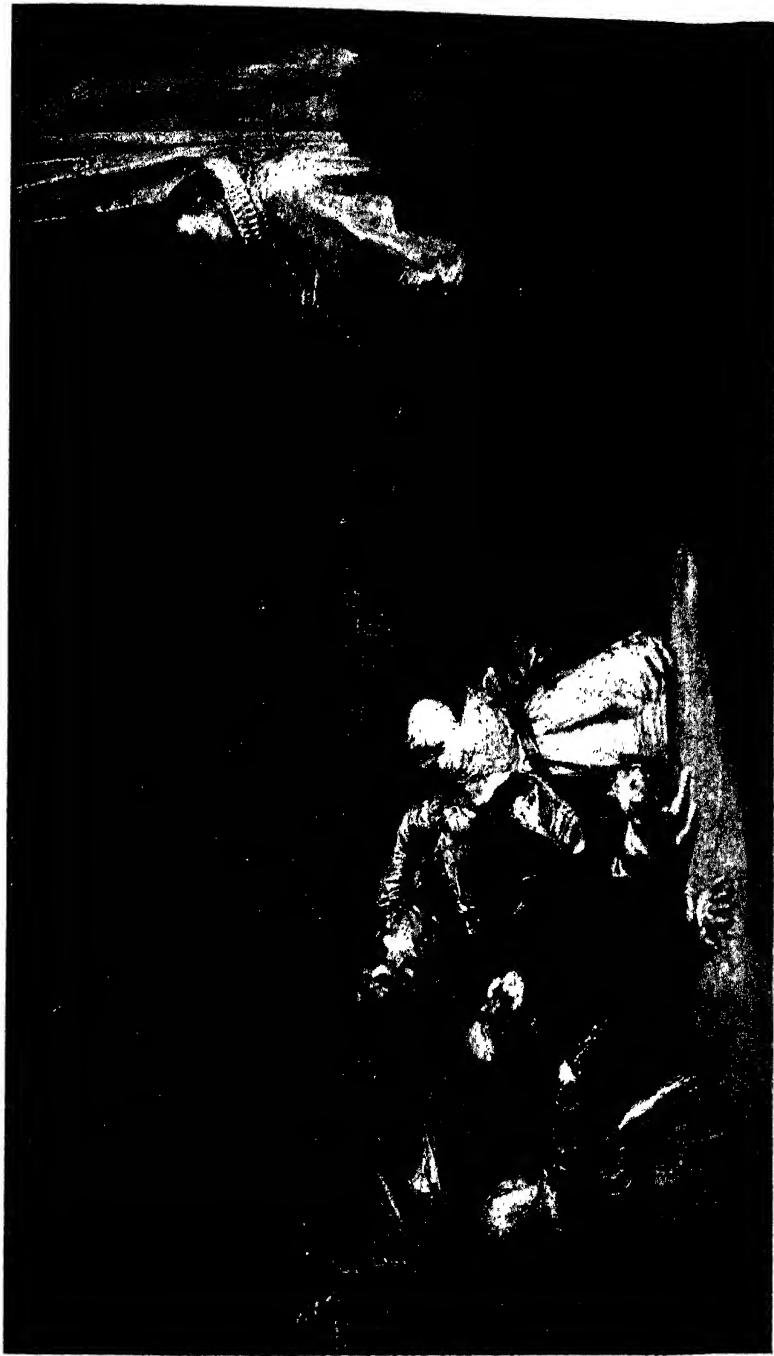
Henry IV and the Spanish Ambassador
Henri IV et L'Ambrassadeur Espagnol

1826

15 195 38 30

Wallace Collection

Henry IV and the Spanish Ambassador





10 $\frac{1}{4}$ x 8 $\frac{1}{4}$ 26 >

The Declaration.
La Déclaration

1827

M. René Longa

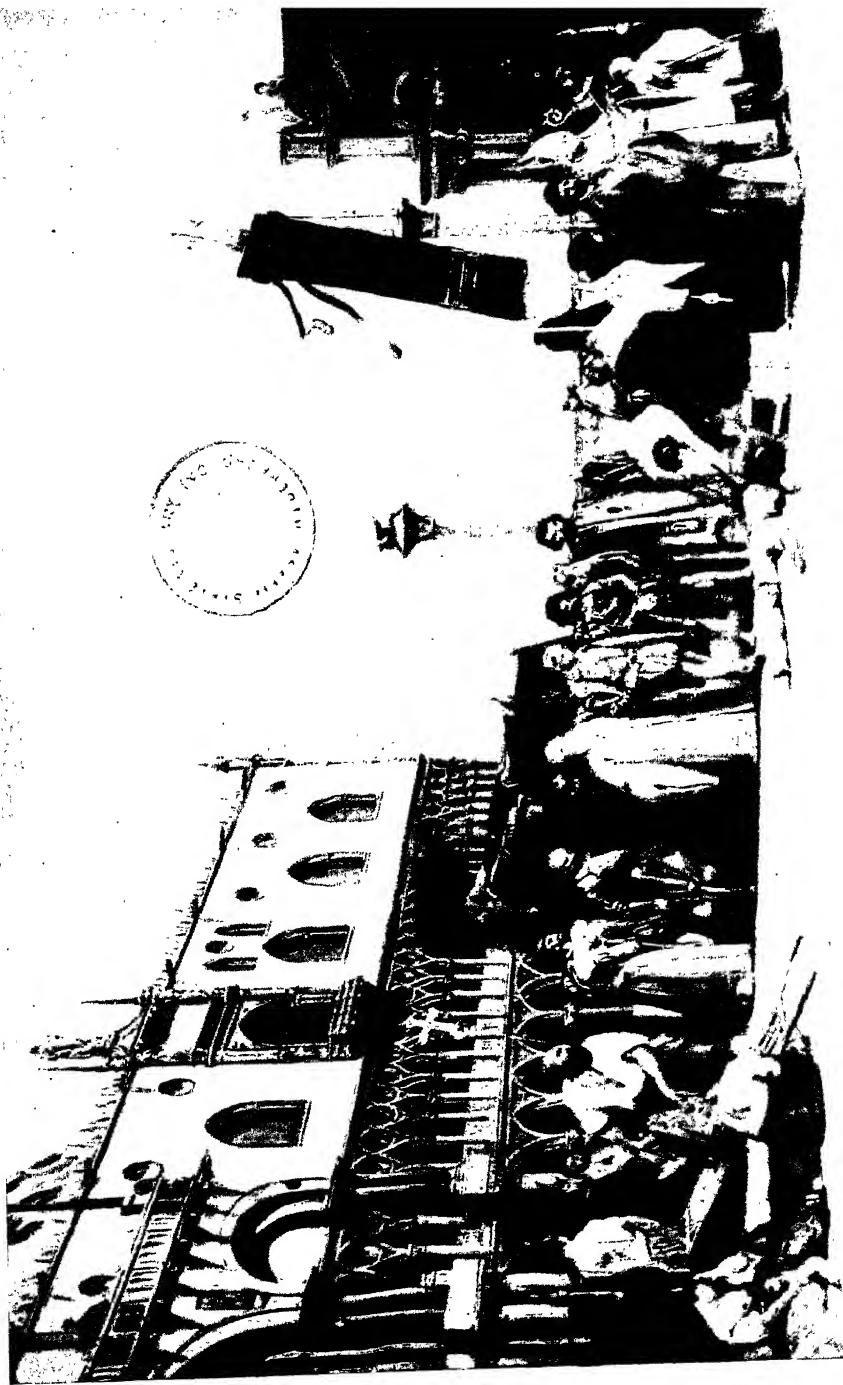
13 $\frac{1}{4}$ x 9 $\frac{3}{4}$ 34 x 24.7

Leicester and Amy Robsart
Leicester et Amy Robsart

1827



Ashmolean Museum, Oxford



M. Maurice Gobin

The Death of Titian
La Mort de Titien

7³/8 x 9³/8 - 18.3 x 24.7



Gabriel Renand

9 $\frac{3}{8}$ × 7 $\frac{1}{4}$ 24 × 18·5

Odalisque with a Red Parrot
Odalisque au Perroquet Rouge



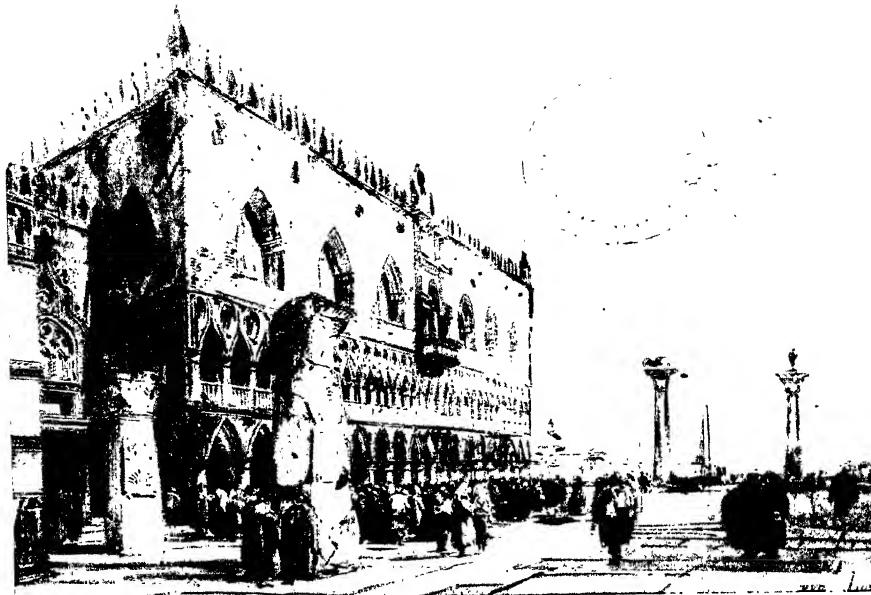
Museum of Fine Arts, Boston

15 $\frac{1}{4}$ x 12 $\frac{1}{2}$ 39 x

The Visit

La Visite

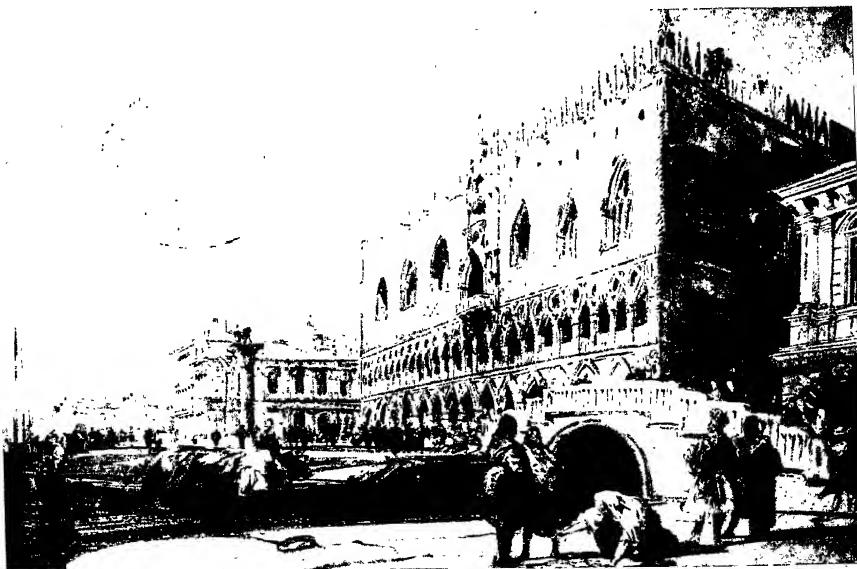
1827



City Art Gallery, Manchester

$7\frac{5}{8} \times 9\frac{3}{4}$ 19·4 × 25

Venice. The Doges Palace from the Piazetta
Venise. Le Palais des Doges vu de la Piazetta



Wallace Collection

$7\frac{3}{8} \times 10\frac{1}{2}$ 19 × 27

Doge's Palace, Venice
Palais des Doges, Venise



Louvre

$9\frac{1}{8} \times 7\frac{7}{8}$ 23 x 1

Colleoni Statue, Venice
Statue Equestre de Colleoni

1827

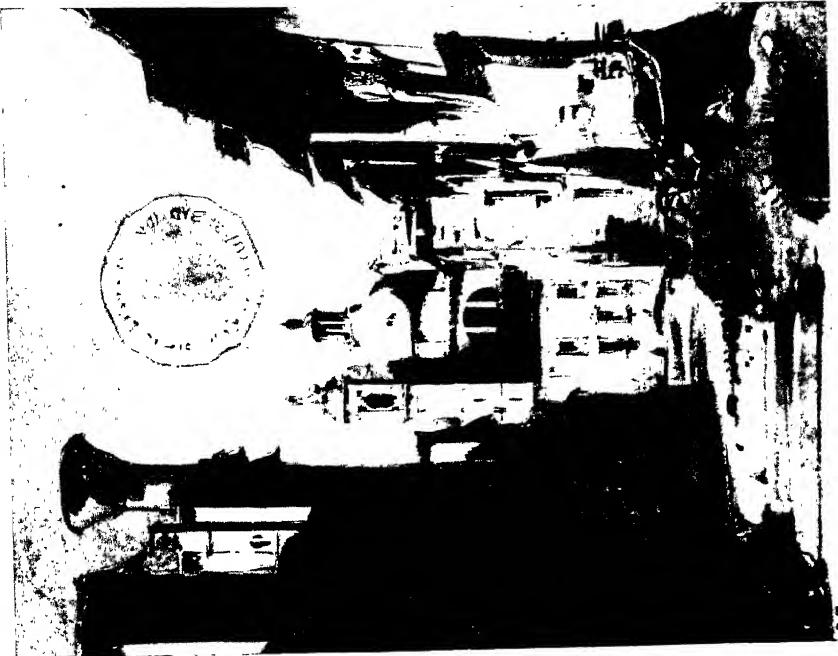
$8\frac{3}{4} \times 11\frac{1}{8}$ $22 \cdot 3 \times 28 \cdot 2$

Wallace Collection

Church of Saint Ambrogio, Milan
L'Église de St Ambrogio, Milan

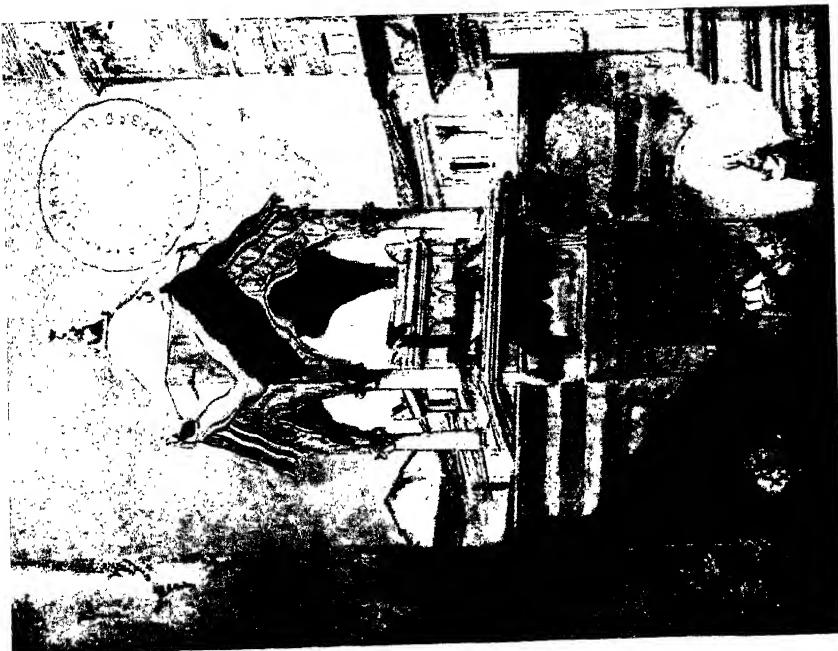
1827





Mr P. M. Turner
The Chiesa del Gesù, Venezia
 $7\frac{1}{2} \times 5\frac{1}{2}$ in. 19×13.8 cm.
City Art Gallery, Nottingham

11 B 93° 30° 3
The Chiesa del Gesù, Venezia
L'Église du Gesù, Venise



Mr P. M. Turner
The Castelbarco Tomb, Verona
 $7\frac{1}{2} \times 5\frac{1}{2}$ in. 19×13.8 cm.
City Art Gallery, Nottingham



Victoria and Albert Museum

9 $\frac{1}{4}$ x 6 $\frac{1}{4}$ 23.5 x 16

Street in Verona
Une Rue à Verone



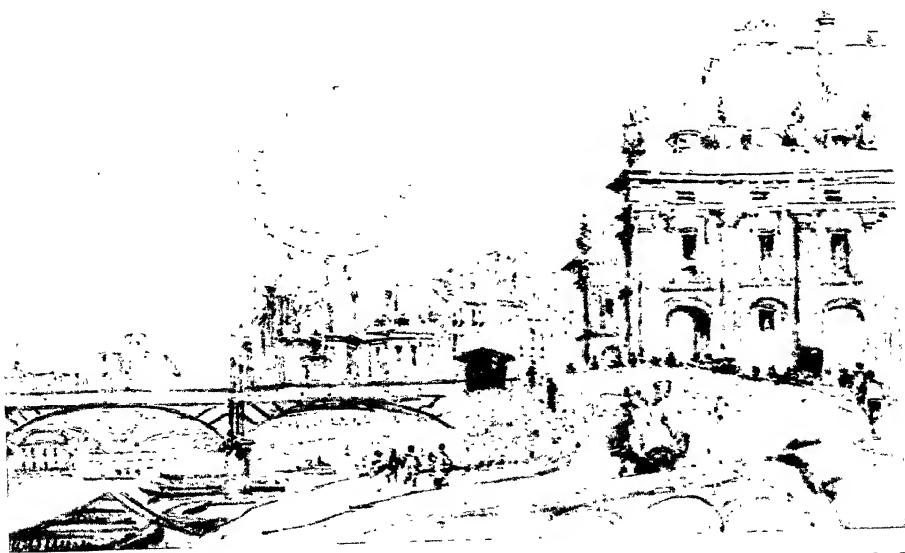
Gilbert Levy

7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ 18.2 x 24.7

Quais des Grands Augustins

Quais des Grands Augustins

1827



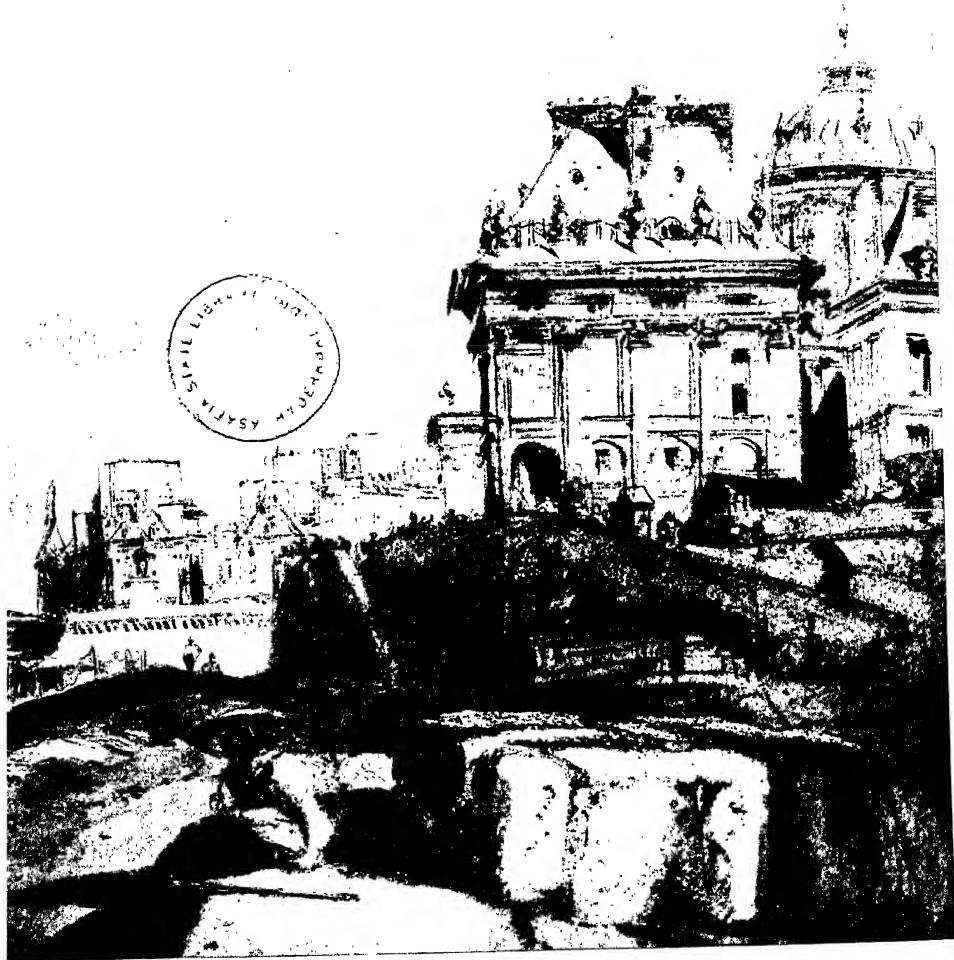
Mr P. M. Turner

4 $\frac{1}{2}$ x 7 $\frac{1}{2}$ 12 x 18.6

The Institute from the Pont des Arts

L'Institut vu du Pont des Arts

1827

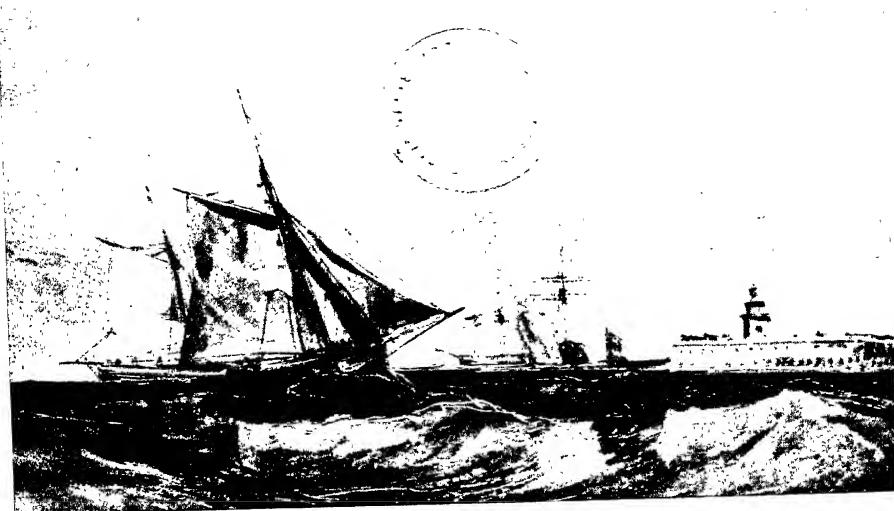


[useum

9 $\frac{5}{8}$ × 7 $\frac{7}{8}$ 24.5 × 20

The Institute from the Quays, Paris
L'Institut vu des Quais, Paris

1827



Mr P. M. Turner

Ships outside Calais Harbour

Vaisseaux au large de Calais

5 $\frac{5}{8}$ x 8 $\frac{5}{8}$ 14.3 x 21.7

1827



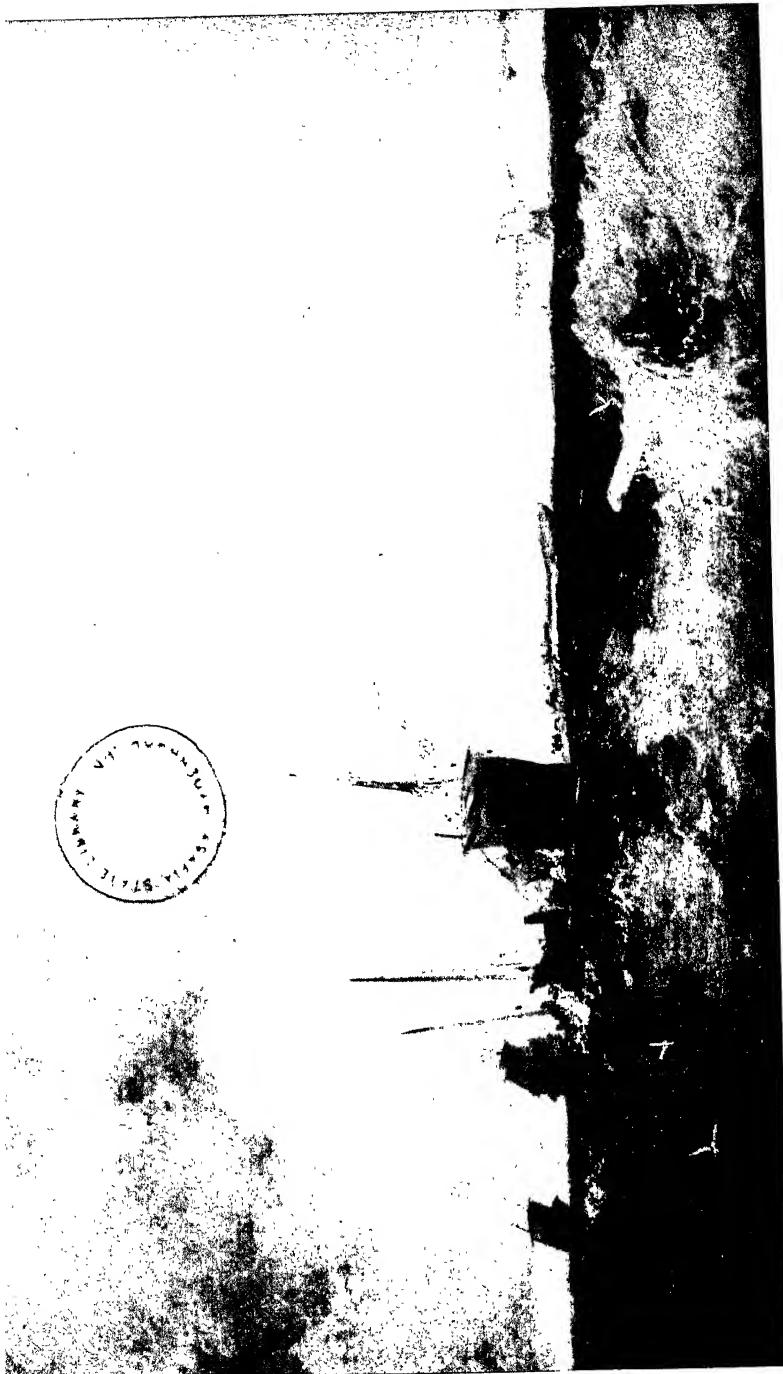
The Marquess of Lansdowne

Choppy Sea off the English Coast

Mer agitée au large de la côte anglaise

5 $\frac{1}{2}$ x 8 $\frac{5}{8}$ 13.8 x 21.3

1827



Wallace Collection

$21\frac{1}{8} \times 32\frac{1}{2}$

54 × 83

Sea Piece
Marine

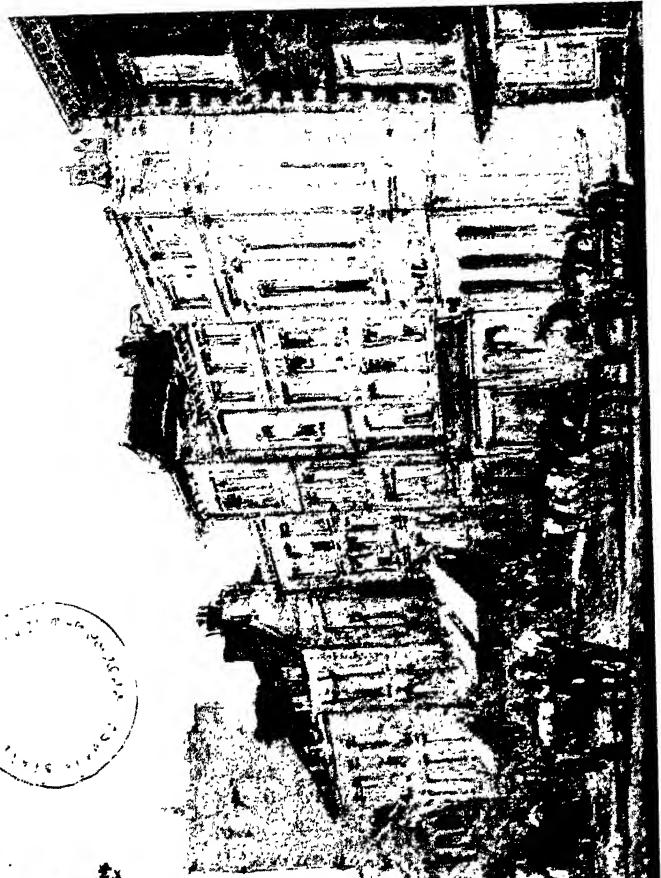
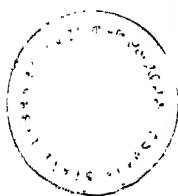
1827

4½ 7 12 13

Chelsea Old Church
La Vieille Eglise de Chelsea

Tate Gallery

1827





œuvre

$7\frac{1}{2} \times 5\frac{1}{8}$ 19 × 13

Odalisque by a Palm Tree

L'Odalisque au Palmier



6½ · 11 · 16·5 · 10·

Woman Sewing
La Cousseuse

Rene Longa



6¾ · 4¾ · 17·2 · 12·4

Cavalier and Lady
Le Cavalier et la Dame

Mr P. M. Turner



6 × 3½ 15 × 9·8

Wallace Collection

The Letter
La Lettre

1827



8 × 6½ 20 × 16

Wallace Collection

The Antiquary
L'Antiquaire

1827

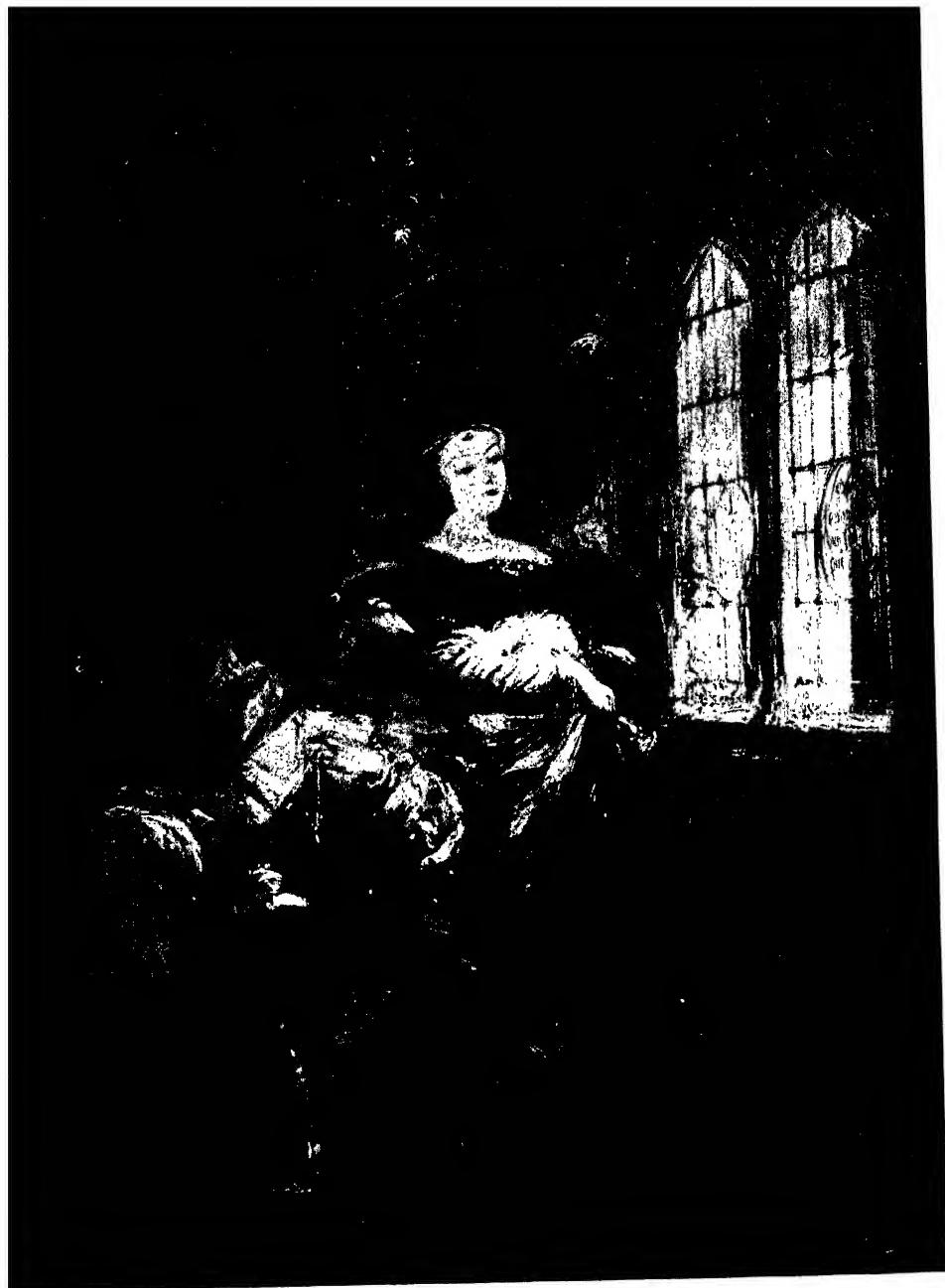


The Heirs of the late M. N. de Lajudie

13 $\frac{1}{2}$ x 10 $\frac{1}{4}$ 35·7

The Lesson on the Lute
La Leçon de Luth

1807-8



ce Collection

Francis I and Marguerite of Navarre

François I et Marguerite de Navarre

18 × 13 $\frac{1}{4}$ 46 × 34



The Marquess of Lansdowne

7 $\frac{1}{2}$ x 5 19.5 x 12.7

The Abbey of St Armand, Rouen
L'Abbaye de St Armand, Rouen

1827-8



Louvre

Sunset : a Mill

Paysage : Moulin, Soleil Couchant

1827-8

6 $\frac{1}{2}$ × 8 $\frac{5}{8}$ 15·5 × 21·8



National Gallery

$17\frac{1}{2} \times 14\frac{1}{2}$ 44

Column of St. Mark, Venice
La Colonne de St Marc, Venise



Mr Dudley Wallis

$8\frac{3}{4} \times 12\frac{3}{8}$ $22 \cdot 3 \times 31 \cdot 5$

Venetian Canal Scene
Souvenir de Venise

1828



allace Collection

20 $\frac{3}{4}$ x 25 $\frac{1}{2}$ 53 x 6

Henry III and the English Ambassador

Henry III et L'ambassadeur anglais

1827-8



Louvre

$13\frac{3}{4} \times 10\frac{5}{8}$ 35 ×

Anne of Austria and Mazarin
Anne d'Autriche et Mazarin

1828



Louvre

$13\frac{7}{8} \times 10\frac{1}{8}$ 35 × 27

Francis I and the Duchess of Etampes
François I et la Duchesse d'Etampes

1828



Wallace Collection

Sunset, Pays de Gaus

Coucher de Soleil, Pays de Gaus

7¹/2 10¹/2 19 27

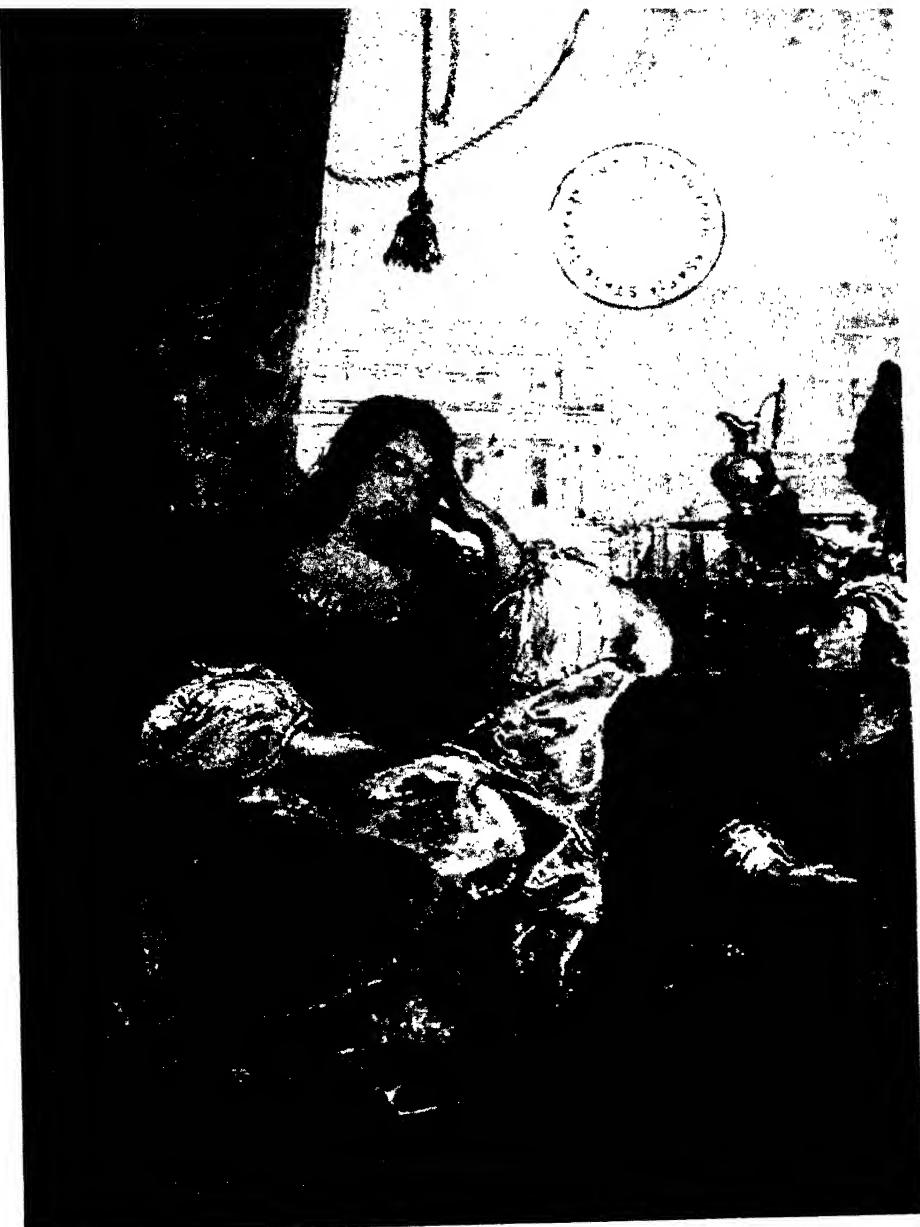


City Art Gallery, Nottingham

5½ × 8½ 13 × 21·5

The Undercliff
Sous La Falaise

1828



Wallace Collection

$7\frac{1}{4} \times 5$ $18 \cdot 4 \times 12 \cdot 7$

La Siesta

La Sieste

1826 (or 1828)



Wallace Collection

A Venetian Scene
Scène Vénitienne
1827-8

$6\frac{7}{8} \times 9\frac{3}{8}$ 17 × 24



Whitworth Art Gallery
9½ x 5½ x 21¾ x 4½

The Staircase
L'escalier



Lady Lever Art Gallery, Port Sunlight
7½ x 5½ x 25

On the Balcony, Venice
Au Balcon, Venise



The Marquess of Lansdowne $6\frac{1}{8} \times 4\frac{1}{4}$ 15.6×10.8
The Storm and the Sylph
L'Orage et la Sylphide
1828

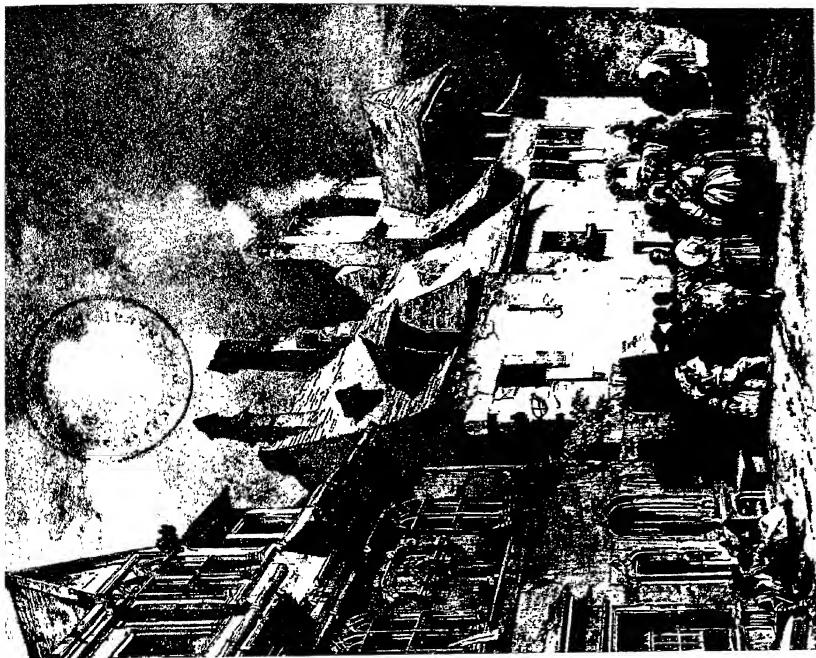
*The last drawing
done to me by Gainsborough
in his studio at Bath*



Mr Atherton Curtis

Seven Figures, Studies

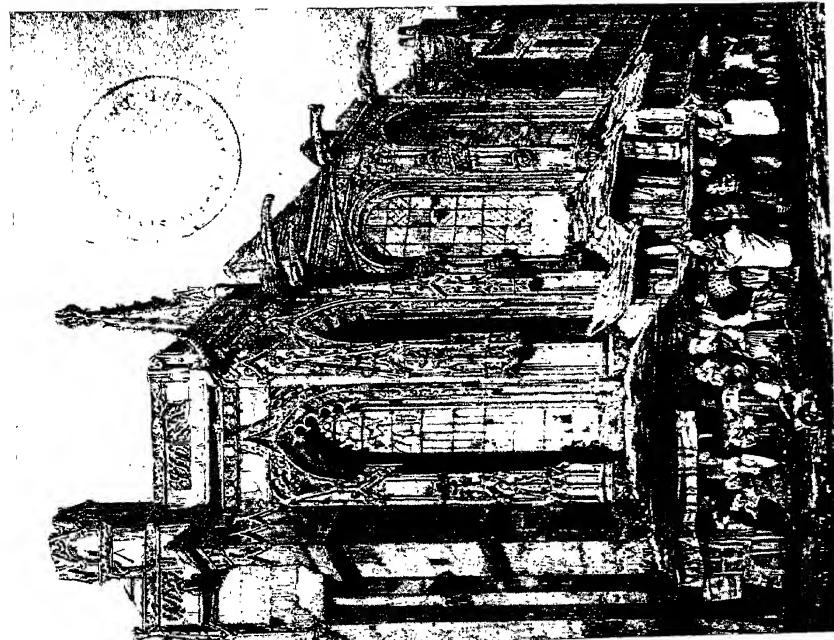
8×10 20.3×25.4



137 10³ 35 26.12
British Museum

Street in the Outskirts of Besançon

Une Rue aux environs de Besançon



10³ x 11⁷ 26.5 .30
British Museum

Catn, Church of St Sauveur

Catn, Eglise St Sauveur



The Escape from Alcatraz

British Museum

The Gibbet
Le gibet

1826

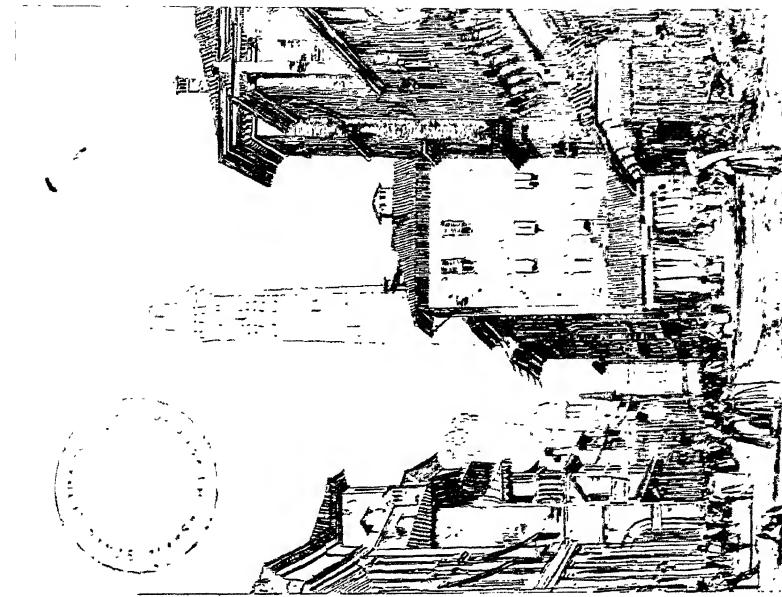
$5\frac{1}{2} \times 6\frac{1}{8}$ 14 x 16.3



British Museum

$9 \times 13\frac{3}{8}$ 22.7 x 33.8

Rio de Janeiro, Entrance to the Harbour
Entrée de la Rade de Rio de Janeiro



R¹ 14 24 13' 1
British Museum

Bologna
Bologna



6³ x 4³ 16.2 x 10.9
British Museum

A Calvary
Un Calvaire